33

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BEFORE, DURING, AND AFTER X-MEN

MIKE ALLRED
ON MADMAN AND SANDMAN

WIZARD

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THE GUIDE TO COMICS

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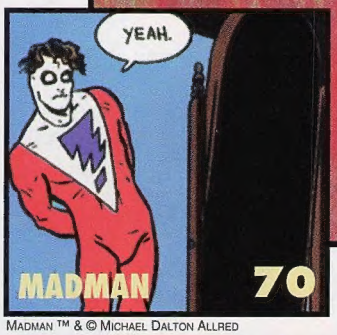

MADMAN 70

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"Mmmm, those four turtles were crunchy on the outside, and chewy in the middle. You'd be suprised what you can find to eat in the sewer." **See page 72.**

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SPECIAL ART-DIRECTING THANKS TO BEARSBY. "SPOONMAN" BY SOUNDGARDEN; SONG OF THE YEAR SO FAR.

"Help! Somebody shut off the dryer! Beavis?! Butt-Head?! Can you hear me?!" **We hang Mike Allred out to dry on page 82.**

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A LETTER FROM OUR PUBLISHER

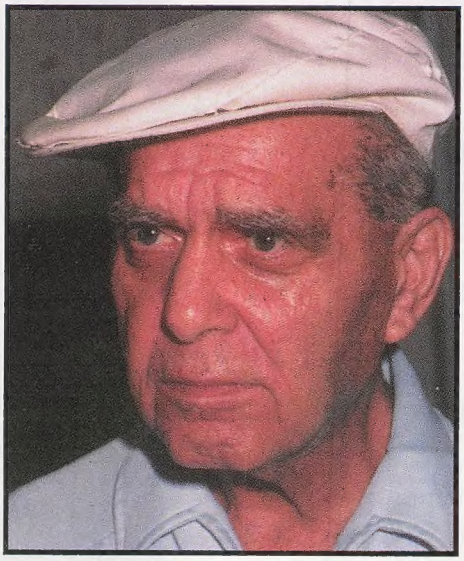

PHOTO: AL ORTEGA

The King.

In Memory

By the time this sees print, most of you will already know that on February 6, 1994, Jack Kirby died of heart failure at his home in Thousand Oaks, Calif. He was 76. He influenced the comic book industry like no one ever had, and I can't see anyone ever matching his contributions to this medium.

I had the pleasure of meeting Jack on several different occasions. We discussed the style of modern artists vs. the style of earlier artists. He told me about all his new projects that were under production and how excited he was about the whole thing. He was overwhelmed by the support he received from many of today's creators and publishers.

Everyone in this medium, fan or pro, owes part of what we have to Jack Kirby. Everything he did made this industry what it is today.

With all this in mind, I'd like to do something that I've never done before: dedicate an issue of *Wizard: The Guide to Comics* to someone. And that someone is Jack Kirby, the King of Comic Books.

Rest in peace, Jack,

Gareb S. Shamus

In Memoriam
Jack Kirby
1917-1994

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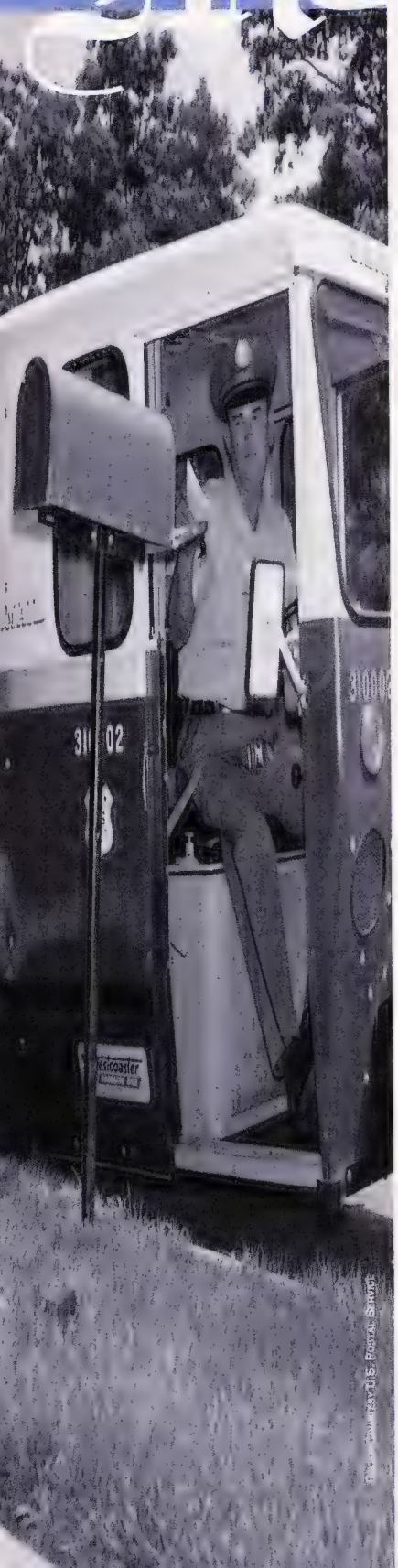

Jack Kirby died on February 6, 1994. What follows is a tribute by those in the comics industry to the memories he left behind.

Jack Kirby—the doorman at the entrance to fantasy and imagination.

Jack Kirby—the pathfinder through the don'ters and doubters and naysayers.

Jack Kirby—the guide to the expanded potential of the comic book form.

Jack Kirby—the experimenter.

Jack Kirby—the creator.

Jack Kirby—the innovator.

Jack Kirby—the...I've got to say it, Jack...the good guy.

Jack Kirby—the husband.

Jack Kirby—the father.

Jack Kirby—the friend.

Jack Kirby—the man—the irresistible force. He placed us all on his sledge and pulled us into the new era of comic book creation. A place where knowledge has a place. A place where subtlety and characterization breathe. A place where the epic adventure is the norm.

We would like to thank you more, Jack...if we truly understand how far you have taken us.

We love you, Jack.

—Neal Adams, publisher of Continuity Comics

For me, Jack Kirby was everything that was great about comic books. He was pure energy on a comic page. Even when people were standing around in street clothes just talking, there was a beauty and energy that remains unmatched today. Jack Kirby truly was the King of Comics.

—Mike Allred, creator of *Madman Comics*

I don't think any of us would have a job if it wasn't for Jack. The power of his art was what kept the business going for a while.

—Mark Bagley, penciler of *Amazing Spider-Man*

There are no words to properly eulogize Jack Kirby. More than any other individual, he touched all parts of the comic industry, as artist, writer, editor, [and] even, briefly, publisher. With Joe Simon, later with Stan Lee, and later still on his own, Kirby opened horizons, and showed all the generations that followed what good comic books were all about.

It is a sad fact that far too often, a talent like Kirby will be judged only on the basis of his most recent work, instead of [his] body of work as a whole. So it was that a generation which knew him only as the writer and artist of *Machine Man* and *Devil Dinosaur* came to call him "Jack the Hack." Only after he more or less retired from the industry did sufficient time pass that even the most jaded of his critics finally came to see the whole rather than the parts.

Most important of all, then, is the necessity of placing Kirby and his work within the proper context. He began his career at a time when comics were unshaped and embryonic. What he did was not so much innovative as definitive. The superhero existed before Kirby, but Kirby showed what it could really be. The western long predated Kirby, but Kirby gave it a new slant, a new punch. Likewise, the war book, the crime book, even the romance comic, which he and Joe Simon invented.

In partnership with Simon, with Stan Lee, and later on his own, Kirby opened the horizons of the industry. The word "titan," the title "king," were none too grandiose to describe his presence and his impact. But perhaps Prince Hamlet said it best when speaking to Horatio of his murdered father: "He was a man. Taken for all and all, we shall not look upon his like again."

—John Byrne, creator of *Danger Unlimited* and *John Byrne's Next Men*

Kirby's every line seemed to accentuate form (over texture or tone or mere contour), economically destroying the flatness of the page. Deep, forced perspective, swirling oil spills of shadow under characters and even crawling across walls, those distinctive muscle squiggles and black-dot energy crackles—his bag of tricks was bottomless. Kirby was seminal not just for his creations, but because of the

passion that pressed him to develop his craft throughout his career. It's his execution that made these characters live on, not just their initial creation.

—Paul Chadwick, creator of *Concrete*

"Jack Kirby's death" is an oxymoron, a self-contradictory term. A man who made such incredible contributions to graphic storytelling—whose brilliant stories and memorable characters seared the imaginations of millions of readers, and will continue to do so—cannot possibly die, except in that sense which is most painful to family and friends. To them must be extended the deepest sympathies from all those who knew him mostly through his work. Then again, "work" seems a pedestrian term for artistry that continues to shape the styles of generations of storytellers. [Jack Kirby was] a man who gave us visual feasts that carried millions of fans into thousands of incredible adventures. It seems Jack Kirby, master of art, cannot be defined by words. Somehow, that seems appropriate.

—Peter David, writer of stuff

What I will remember principally about Jack Kirby was his extraordinary graciousness, his democratic distribution of thoughtfulness; to [those] low and high, he was gentlemanly and kind. His talent, a talent that eclipsed us all, was not greater than his character or his moral principles.

His work will live forever. It is to be hoped that the example he set with his conduct will also be remembered and emulated by all as the higher standard.

I fondly remember a grand and gracious gentleman. My most sincere condolences to Roz, Mrs. Jack Kirby. Our loss is nothing compared to hers.

—Colleen Doran, publisher of Aria Press

It seems both incredible and unthinkable that the hand that gave life to so many brilliant characters over so many decades has finally been stilled. People like Jack Kirby ought to be immortal, and, in the legacy he left us all, Jack is. Long live the King.

—Jo Duffy, writer of *Catwoman* and *Nestrobber*

Jack Kirby imagined bigger than any of us. He made us see the world the way he did, and the way he saw the world was unique. He was the father of modern comics, but that's almost beside the point: he touched us personally with his stories, and made us dream and wonder with him.

Everything he did he made his own—so completely his own that in every case, the Kirby version is somehow definitive.

He was the first artist whose work I could recognize.

His passing ends an era.

—Neil Gaiman, writer of *Sandman*

Calling Jack Kirby a genius diminishes his achievement. Jack made today's comics possible by inventing, alongside a handful of others, the scope and visual language of the American comic book. He did it by trying everything he could think of, with inexhaustible energy and relentless effort. His message wasn't that it takes a genius to create all the worlds and genres and characters that Jack created, but that anyone could.

But it was Jack Kirby who did.

—Steven D. Grant, writer of *Edge*

When I was 12, it was a toss-up between Salvador Dali and Jack Kirby as to who was my favorite artist. I spent countless hours as a youth staring at his art. I can't look at a superhero with his fingers splayed towards the reader without thinking of Jack Kirby. He really was the King.

—Matt Groening, creator of *The Simpsons*

I was about 10 years old, a diehard DC reader who was puzzled by a new ad in various titles. It simply said, "Kirby is coming." I had no idea who Kirby was. Hero? A new villain, perhaps?

I never suspected he was a creator. But when I picked up his first issue of *Jimmy Olsen*, and later *New Gods*, *Mr. Miracle*, and *Forever People*, I was immediately captivated by the sense of grand drama and power in his work. Until then, I was naïve [about] the stylistic differences in creators, but Jack Kirby changed all that.

Our business is communication. And at that time, to this young reader, Jack Kirby communicated better than anyone else in the field. He did what we strive to do: he touched the reader and made a difference.

—Dan Jurgens, writer and penciler of *Superman*

Jack Kirby did more for comics than anybody could ever hope to do. Jack was the single most innovative, creative, and original driving force in the comic book field. He invented romance comics, reinvented superhero comics, and created a storytelling style that was so powerful, direct, and compelling that it not only changed and influenced a generation of comic book storytellers, but will continue to do so for all time. The legion of Kirby imitators and those influenced by his work is vast; certainly everybody working at Image Comics...and most everybody working in comics [has] been influenced.

Kirby's style and influence may not be that apparent to those newcomers to comics who see Jack's work as blocky and unrealistic. The underlying structure, versatility, power, vastness, scope, and storytelling clarity have taught us all how to do our jobs better.

Without Jack Kirby, who created or helped to create so many fantastic characters, comics would not be what they are today. Without Jack Kirby, who helped jump start this industry in times of need, there [might] very well not be any comics at all. In the field of comics, Jack Kirby was the greatest superhero that ever lived. His passing marks the end of an era.

Jack Kirby was and is my single biggest artistic influence. He's gone now, but his work lives on and will live on forever. It will live on through reprints of his work. It will live on through those that were influenced by it. It will live on through the characters he created. It will live on through the characters inspired by his creations.

Jack Kirby the creator will live on forever. But I sure do miss the man. Goodbye, Jack.

—Erik Larsen, creator of *The Savage Dragon*

I was fortunate enough to have worked with Jack—or should I say "inked over him"?—on several occasions during my career at Marvel. That was a dream come true for a naïve boy from Indiana.

Little did Jack know that I learned to read at the age of 4 because of him. That dog-eared copy of *Showcase* featuring the Challengers of the Unknown filled me with such a sense of wonder that I was intrigued enough to find out what the characters were saying. It was then that I decided, at that early stage of my life, to become a comic book artist like him.

And at the time, I'm sure, Jack was just doing his job, paying the bills, and trying to enjoy his craft.

Routine for him...monumental for me.

Thank you for what you've given me, Jack. I'll never forget it.

—Bob Layton, senior vice-president of Valiant

Mere words cannot express Jack Kirby's importance, impact, and creative contribution to the history of comic books; he was a creative titan who gave the medium its powerful dynamics, life, vital-

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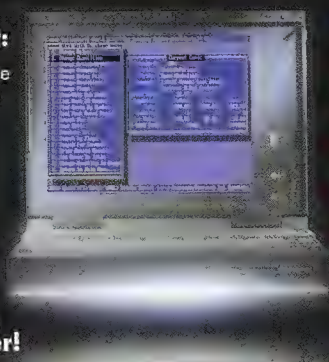

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ity, its sense of cosmic drama and theatrics. Above all, Jack was an incredible storyteller whose charm, modesty, and energy captivated and inspired those who were fortunate enough to have known him. He will be missed.

—Jim Lee, creator of *WildC.A.T.s*

The comic book world has lost a great talent, a man who provided inspiration for countless artists.

—Stan Lee, publisher of Marvel Comics

The best story I ever wrote was only possible because I got to play with one of Jack Kirby's myths, [by bringing] Darkseid to the 30th century for use with the Legion of Super-Heroes. And some of the best times I've had were curled up with comics made magical by his whizzing pencil and one-of-a-kind imagination, from my much-saved-up-for $5 back copy of *Avengers* #1 to the whole Fourth World. He even did the cover of *The Comic Reader* #100 for me, letting me end my fanzine days royally.

But best of all, over the years at DC, I got to work with him on projects and deals, and got to know the gentle man behind the pencil. We may get to keep the vast legacy, but I'll still miss the man behind it whenever I visit his worlds.

—Paul Levitz, executive vice president and publisher of DC Comics

No man did more for this industry and received less for his efforts. He will continue to be loved and adored by his fans everywhere. He opened the doors of imagination for all of us, and opened the doors of opportunity for every freelancer in comic books. No man represented the comic industry with more class and dignity than Jack Kirby. His life represents an example for all of us to follow.

—Rob Liefeld, creator of *Youngblood*

Think of your favorite penciler as the Terminator, the one from the first movie. Remember the scene where the gas truck explodes, and all the flesh melts away, leaving that big metal skeleton lurching at you? That's Kirby.

—Scott McCloud, author of *Understanding Comics*

Jack "King" Kirby in many respects should have been called Jack "Dad" Kirby. We are by-products of our parents... Jack Kirby was very much my father in comics, and I'm a by-product of him. He was not so much a king to me but a dad.

—Todd McFarlane, creator of *Spawn*

The Boy Commandos. The Newsboy Legion. Archetypes and prototypes hewn from a personal mythology of Brooklyn as deep and fierce as that which William Blake carved out from London, but on cheaper paper.

Striped and star-splashed G.I. wargods, radiant and simplistic for our dark, simplistic wars: Captain America and Private Strong, Fighting American. "Gee, Fighting American, we just jumped out of a ninth story window! Do you think that was *wise*?"

Boy's Ranch and *Black Magic*. The *Three Rocketeers* and all those romance books you never picked up: genre after genre, endlessly creating, tirelessness extending into legend: Did he really do nine pages in a day? Is that true? Is that possible?

Fin Fang Foom. Its and Things and Thems and BEMs. The bright Bikini Atoll glow that permeates the '50s birth mutations and leviathans within the artist's deadline-haunted mind; that feverish hack energy, that "Get it done by Thursday" that allows no time for conscious thought, and thus the

dream and prophecy seeps through.

Challengers of the Unknown. Written there in smoke above the skyline are the words *Fantastic Four*, and all the men in porkpie hats and '50s suits look up and stare and point, square fingertips aimed upwards to the heavens, stakes of ink upon their chins. The Hulk. The X-Men. Ant-Man. The Avengers.

Thor. The postwar luminescence of the '60s baby booms like thunder in the artist's skull and gods come forth, their cities and their giant statuary risen, endless terraces and gleaming spans towards a huge imaginary sky. A glimpse of techno- and theology both beautiful in combination, in their chymic wedding.

New Gods: Vision now too large to be contained within existing mythic frames, he throws away the armature of history and precedent, creates his sprawling pop allegory of Source and Darkseid, of Apokolips and then New Genesis. With living worlds of Ego, Zen observers on the moon, and planet-eating space gods, he defined the limits of our formative imaginations. In exploded and kinetic space, the artist sharpened up his tools and he invented us.

Wakanda Nation. Silver Surfer. Devil Dinosaur and Dr. Doom. *Tales of Suspense* and "Tales of Asgard." Mole Man. Poison Ivan. Hotsky Trotsky. Cowboys and commandos. Ragnarok. High Evolutionary and the Cosmic Cube. A bright blue that rose up from the Brooklyn streets.

Jack Kirby.

—Alan Moore, writer of *Violator*

February 6, 1994, was truly a sad day for everyone who loves comics. We have lost the greatest and most ingenious talent who ever blessed the comic field... His work inspired just about everybody working in the comics industry today. We all loved him and will miss him dearly.

—Nelson, creator of *The Eudaemon*

Jack Kirby lives on through the amazing body of work he left behind. It's there to teach and to inspire legions of writers and artists for as long as his stories remain in print. He was a dreamer, a stylist, and an innovator who no doubt had plenty more stories to tell. I'm going to miss him.

—Jerry Ordway, writer and artist of *The Power of Shazam!*

Jack Kirby received many tributes in his lifetime. I only hope he really understood just how much we all loved him and how indebted we shall ever be to him. If ever there was a man who deserved all those accolades, it was the King.

When [*Wizard* Contributing Editor] Pat O'Neill called asking me for a short tribute to Jack, I agreed in an instant. Ironically, I was out of town, and didn't learn until after Pat's call that Jack had died, and that this was to be a memorial tribute.

All I wanted to say to Jack was thanks for all that he'd given me. Thanks for the dreams, the flashes of brilliance, the inspiration. Now the king of all dream spinners has crossed over to enchant and enthrall those in another realm. May they be worthy of his presence.

—George Pérez, co-creator and artist of *Sachs & Violens*

More so than anyone before or since, Jack Kirby brought "cosmic" home to his readers, filtered through a wonderful rough-spun humanity. He was large; he contained multitudes. More so than anyone else, he's the one who inspired us to want to go out and try our own hands at storytelling the comics way. Jack, we owe you, and always will.

—Richard Pini, publisher of Warp Graphics

Young artists today take for granted the level of satisfaction and accomplishment they can reach in the comics field. Jack Kirby showed us the way.

—John Romita Sr., art director of Marvel Comics

As a fan, I worshipped Jack's artwork. Working at Marvel for 20 years, his presence was all-pervasive. Yet it wasn't until I came to Topps and helped create Topps Comics that I really got to know Jack Kirby as a human being. And Jack was one of those guys that to know him was to love him.

Everyone I knew in comics loved Jack, and was greatly inspired by him. When I was working on Spider-Man, a lot of people were commenting on how new and different Todd McFarlane's approach was. Well, Todd's goal was to draw a Spider-Man comic with Jack's powerful figures (or, as Todd would say, "figgers") and Steve Ditko's sense of spidery creepiness; Todd knew a good thing when he saw it, and simply added his own personal touches to the mix. When it came time to launch superheroes at Topps Comics, we went to the source: Jack Kirby....

Unlike a lot of other Kirby creations still being published, Jack's family will profit from the success of all of Topps's Kirby comics. I'm sure you'll all agree that that's an important distinction. Furthermore, we're dedicating ourselves to what may at first seem to be an impossible task: to achieve the same level of success and popularity for the characters Jack entrusted to us as his earlier creations attained. With your support, we can make this happen.

One last thought: Jack had to be one of the kindest, most unselfish persons I ever met. Over the years, whenever Jack got a big check from the sale of his artwork or a substantial royalty, he usually contributed it to the education of one of his many grandchildren or some such noble cause. Jack's idea of being "greedy": when the first check from Topps arrived, he told his wonderful wife Roz to get something for herself.

It's easy to get carried away writing memorials—but in Jack's case, it's almost impossible [not to]. Jack wasn't only a king, he was a saint.

—Jim Salicrup, editor-in-chief of Topps Comics

Where would we all be without him...? May you rest in peace, Mr. Kirby.

—Bart Sears, artist of *Violator*

Jack was one of the greatest storytellers and greatest creative minds of this century. He proved that the limits of imagination are imaginary.

—Jim Shooter, president and editor-in-chief of Defiant

Every artist in the field of comics owes a debt of gratitude to Jack Kirby. His influence will live in us all forever.

The king is dead! Long live the king!

—Marc Silvestri, creator of *Cyberforce*

Jack Kirby is one of the very few uncontested geniuses to have graced the field of comics. We are all immeasurably richer for his presence; we are all sadly impoverished with his passing.

—Walter and Louise Simonson, creator of *Star Slammers* and writer of *Steel*, respectively

When I think back on it, Jack Kirby may have had more influence on my life than anyone else short of my parents. As a child, he provided me with endless hours of entertainment. Once I realized cartooning was a profession, Jack was my childhood hero, the most revered of a group.

But Jack was also the one hero who, when I met [him] as an adult, didn't let

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down the child in me. I still remember a lazy California afternoon: Al Milgrom and I visiting Jack and Roz... I wish time and distance had allowed me to become a closer friend to Jack. Such is life. But Jack will be missed by me dearly. I truly hope there is such a thing as reincarnation. That would mean Jack might come back someday and treat us to more of his magic.

—Jim Starlin, creator of *'Breed*

Jack Kirby was a gigantic talent whose contributions to the comic book medium can never be overstated. His work served, and continues to serve, not only as a source of delight for millions, but also as an inspiration for generations of young artists captivated by the unmistakable Kirby style.

—Terry Stewart, president of Marvel Entertainment Group Inc.

A few years ago, I met Jack Kirby for the first time at the San Diego Comic Con. Confronted with the artist whose comics storytelling had captivated me since I was in elementary school, I was immediately reduced to the state of stuttering fanboy.

As a journalist, I've interviewed George Bush, Buckminster Fuller, and dozens of celebrities and politicians, but Jack Kirby had me tongue-tied. When I finally managed to spit out a question, it was, I thought, one of the most stupid and fannish things I've ever asked anybody: "If you have one piece of advice for a creator just beginning a career in comics, what would it be?"

With what I believe was complete sincerity, Jack responded, "Do it your own way. No matter what the publishers tell you and how they try to control you, stick to your vision of what is best. It's your work, and you know better than anyone how to do it. Don't let them push you around, because they need you and what you do to stay in business."

That was a great insight from a man who had his share of conflict with publishers during his career, and it was particularly important to me as a writer. Jack's sage advice was a prime motivator in the discussions that led to my participation in Malibu's Ultraverse, and it will remain with me for the rest of my career.

—Len Strazewski, co-writer of *Prime* and *Prototype*

Jack's work will live forever. He will influence untold generations of comic creators, if not directly, then indirectly. But the thing I remember best about him was the love that surrounded him and Roz, enveloping their every move. They were an inspiration. He was an inspiration. As an artist and as a man.

—Jim Valentino, creator of *Shadowhawk*

If it weren't for Jack Kirby, most of the guys in the business today, myself included, would be delivering pizzas or selling insurance. The industry as we know it today wouldn't exist.

Think of it as a *What If...?* story: "What if Jack Kirby Hadn't Been Born?" It's hard to fathom the impact that it would have in today's industry. It certainly would have been a completely different situation.

—Steve Vance, editor-in-chief of Bongo Comics

Eulogize Jack Kirby in 25 to 30 words? Impossible. It would take 10 times that many just to list a few of his creations, let alone mark the man. Jack was unique—the ultimate original. He was my friend. He was loved. And he will be missed.

But he will always be remembered.

—Len Wein, writer of *Warriors of Plasm*

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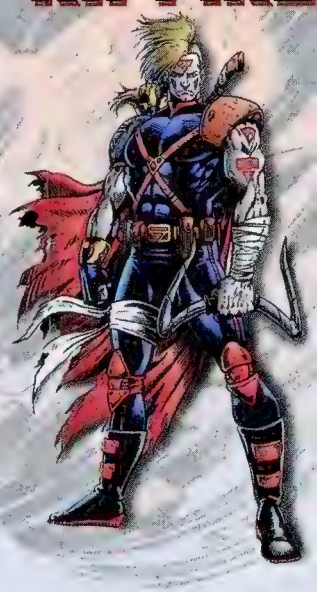

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COMICS BONGO GROUP™

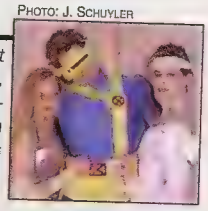
BARTMAN AND RADIOACTIVE MAN ON SALE IN APRIL

PHOTO: J. SCHUYLER

"Lockheed is now grim and gritty for the '90s," says X-Men editor Bob Harras. "And he'll get a gun. A big one."

New Where's Wolverine? book (à la Where's Waldo) is a total failure. "We don't know what went wrong," says Marvel spokesperson.

PHOTO: J. SCHUYLER



Jean Grey and Scott Summers marry Crystal, the Wizard spokes-model. "If Roseanne can do it, so can we," says confused mutant bride.

Wizard News

Wizard #33, May 1994

Since 1990

In Memoriam: Jack Kirby

Jack Kirby (1917-1994) was the most important creative force ever to affect comic books in which none of the characters quacked. He was involved with the industry almost from day one: comic creators used to joke that when they printed the first comic book, Jack plugged in the press.

In the 1940s, together with then partner Joe Simon, he invented Captain America, the Boy Commandos, and a dozen other successful strips. That was also when the first of many Kirby imitators appeared. Simon and Kirby, with Jack as the dominant artistic force, set the standard for adventure art; their studio's name practically guaranteed a good and exciting tale. Had Jack retired then, we would still mourn his loss today and speak of him as one of the "greats." But Jack was just getting started.

In the 1950s, Simon and Kirby invented the romance comic, and did perhaps the best-ever non-EC mystery comic, *Black Magic*. The team split up, and Jack went off to invent *Challengers of the Unknown* for DC, and to do a wonderful newspaper strip called *Sky Masters*. Again, if the bio came to a halt right there, Jack's recent passing would still be cause for everyone who does comics to dip their heads in tribute. And again, Jack had only begun to turn the industry on its creative ear.

In the 1960s, at an age where some might say you're too old to come up with anything fresh or revolutionary, he teamed with editor/writer Stan Lee to start something called "the Marvel Age of Comics." They began with *Fantastic Four*, followed with *The Incredible Hulk* and Ant-Man, and topped them (perhaps) with *Thor, The Avengers, Sgt. Fury and His Howling Commandos*, and a revival of Captain America. Jack also assisted in the births of Iron Man and Spider-Man...

...and, oh yeah, Lee and Kirby also started a book called *X-Men*. It was that kind of era: one miracle after another.

And each of their miracles contained other brilliant ideas, other exciting characters and villains. One day, Jack handed in an issue of *Fantastic Four*, and Stan asked him about a new character...a gleaming guy on a surfboard. That's how the Silver Surfer came to be.

Jack was more than an artist. He was an endless source of character ideas and plot concepts. Many consider the books he did in the '60s to be the best superhero comics ever done. But once again, Kirby wasn't done...

In the 1970s, he did *New Gods*, *Forever People*, and *Mr. Miracle* for DC, along with *Kamandi* and *The Demon*.

Then, in the 1980s, his *Captain Victory* helped kick the industry open for creator-owned books and a whole new way of doing business. He also dabbled in TV animation.

Finally, he retired...but the new ideas still kept coming. Topps Comics built its "Kirbyverse" adventure line around Kirby concepts.

And then, on February 6, 1994, we lost him. The cause was heart failure. He was 76.

It was a shattering blow for the industry...the death of one of its few unquestioned creative geniuses. For some of us, it was all the more painful because Jack was a wonderful man, giving in the extreme, kind to everyone. Some called him "the King", and it was not an unwarranted handle, but he was the most accessible of kings, never standing on ceremony.

Every year—he missed only one of the two dozen that have been held—Jack journeyed to the San Diego Comic Convention. He was a permanent guest of honor, but he never went there to make speeches or sell anything; he just loved people and wanted to meet more of them. If you loved his comics, and the room was always full of folks who did, you could tell him so and talk with him. Almost everyone came away from such an encounter astonished at how polite and friendly the man was. It was never an act; he was that way with everyone.

I worked for a time with Jack, and was fortunate enough to know him for 25 years. I expect to miss him every day for at least that many more.

—Mark Evanier

The Kirby family has requested that those who wish to honor the memory of Jack Kirby make a contribution to The Jack Kirby Educational Fund, Temple Etz Chaim, 1080 Janss Rd., Thousand Oaks, CA 91360.

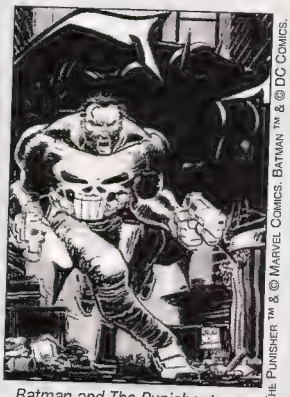
Batman vs. Punisher

For the first time in over 10 years, DC Comics and Marvel Entertainment have announced a co-publishing arrangement. Each company will produce a self-contained 48-page Batman/Punisher team-up book.

In August, look for *Batman/Punisher: Lake of Fire* by Denny O'Neil, Barry Kitson, and James Pascoe. This one-shot ties in with the "KnightsEnd" storyline that will run through the Batman titles that month.

Marvel's one-shot, entitled simply *Punisher/Batman*, is written by Punisher and Batman scripter Chuck Dixon and drawn by John Romita Jr. and Klaus Janson. This book will appear after the conclusion of "KnightsEnd," so fans can only guess which Batman will face the Punisher in either crossover book.

Both publishers are keeping their plots under tight wraps, but Punisher nemesis Jigsaw will be the villain in both books. Although the stories will be self-contained, Marvel and DC assure readers that they will be "linked thematically."



THE PUNISHER ™ & © MARVEL COMICS. BATMAN ™ & © DC COMICS.

Batman and The Punisher team up this summer in comics' grittiest crossover.

Punisher/Batman editor Don Daley is pleased with the crossover. "Both Chuck and John really clicked on this project like they were born to do it," Daley says. "The only instruction I gave to John was to have fun with Batman's cape."

Romita agrees. "I'm really pumped up on this project. I've worked on a lot of great characters in my life, but I've always wanted to try my hand at Batman."

"It's a thrill to draw Batman, and working on a project with Denny O'Neil has been a goal of

my career," says Kitson, the artist of the monthly *Adventures of Superman*. "Compared with Superman, both Punisher and Batman are darker characters. The contrast is compelling."

O'Neil says, "The opportunity for a team-up book couldn't have come at a better time in the ongoing Batman continuity. The many possibilities are intriguing."

Quesada Leaves Valiant

Artist Joe Quesada announced on February 16, 1994, that he was leaving Valiant's *Ninjak* after issue #3, and that he will no longer work under the Valiant banner. According to Quesada, Valiant had "made it impossible for me to continue drawing *Ninjak* or any other Valiant project at this time in good conscience."

Valiant states in a press release that *Ninjak* #3 will be Quesada's last issue "for the time being," and that its original plan had been to replace Quesada for one issue because he "had fallen extremely far behind on his deadlines."

The press release also says that "Quesada felt that this would interfere with its development of the Ninjak character, and has removed himself from the book." *Ninjak* writer Mark Moretti will assume penciling duties for the title.

Quesada refused to respond to Valiant's press release.

Image Not Looking Back

Image has announced its plans for 1994, and its battle cry is "Don't Look Back!" Judging by its new releases in '94, Image's slogan is completely sincere.

This summer, Extreme Studios will release Dan Fraga's *Black Flag* one-shot about a government team gone mercenary. Dan Panosian will do a *Prophet 3000* mini-series in the fall, depicting Prophet and Kirby on a distant planet 1,000 years in the future.

Todd McFarlane's camp will release the six-issue *Boof*, written by Beau Smith and illustrated by Todd clone John Cleary, in the spring. Boof is a big alien who befriends an Earth boy and his dog. *Boof and the Bruise Crew*, by Smith and Tim Harkins, is also scheduled for a spring release.

New from Jim Lee is *Brass*, about an antihero who is imbued with powers he doesn't want. *Brass*, set for this summer, will be penciled by Richard Bennett. The four-issue *Team 7*, by Chuck Dixon, Aron Wiesenfeld, and Trevor Scott, is also due out in mid-'94. This story is set in the 1960s and '70s, when Deathblow, Grifter, Backlash, Lynch, and Dane were part of an ultrasecret government agency. This book forms a foundation for all of Lee's current titles.

Marc Silvestri's *Cyblade/Heatwave* mini-series is due out in September. This three-issue series explores the lives of those two heroes before the *Cyberforce* mini-series began. Silvestri's long-awaited four-issue *Weapon Zero* mini-series will hit the stands in the summer. Written by Silvestri and drawn by Joe Benitez and Mark Pennington, this series explores what really happened when NASA landed on the moon in 1969.

Cyblade & Heatwave ™ & © Top Cow Productions

A Cyblade/Heatwave miniseries is due out in September.

Erik Larsen is releasing *Star*, a four-issue mini-series, in the fall. Tom and Mary Bierbaum will write it, with an artist to be announced. Everyone's questions about the mysterious Star will be answered in this mini-series, which guest stars the Savage Dragon and Freak Force. A second *SuperPatriot* mini-series, by Keith Giffen, the Bierbaums, and artist Dave Johnson, is due this summer.

In mid-'94, Jae Lee will release the anticipated *Hellshock*, which is about a New York City homicide detective searching for a ritualistic serial killer. The two eventually meet in a struggle in which one will die and one will gain great power.

Although it was conceived as a four-issue mini-series, Dale Keown's *Pitt* will return as a regular series. Pitt will face even more deadly aliens in '94.

Whilce Portacio's *Wetworks* series and Art Thibert's *Black and White* series are conspicuously absent from Image's 1994 line-up. Image says that it refuses to solicit or advertise any projects that are not yet completed.

Punisher vs...Archie?

Marvel Comics and Archie Comics have teamed up to produce, of all things, *The Punisher Meets Archie*. This 48-page book, shipping in June, will be written by Batton Lash, illustrated in Archie Comics style by Stan Goldberg, and illustrated in Marvel Comics style by John Buscema.

The story, according to the publishers, is simple: A mob hit man who is about to turn state's evidence goes AWOL. The Punisher is called in to find him. However, the hit man just happens to look like America's squeaky-clean teen, Archie Andrews! Will Archie make it out of Riverdale alive when the Punisher comes to town?

While the interior contents will be identical, there will be two versions of the cover: an enhanced "Marvel style" cover for $3.95 and an unenhanced "Archie style" cover for $2.95.

Capullo Does the Violator

According to Todd McFarlane Productions, Greg Capullo, fresh off a stint on *Spawn* (issues #16-#18), will take over the penciling reigns from Bart Sears on the third and final issue of the *Violator* mini-series. A source at Todd McFarlane Productions says, "Capullo was signed on to make sure that the mini-series was kept up in the timely fashion that it was promised to be."

Mighty Morphin Comic

This June, Hamilton Comics will release *Mighty Morphin Power Rangers*, an all-new monthly comic starring the popular live-action Saturday morning adventurers. Each issue will have a 16-page lead story and 10-page backup. The lead will be written by Jack C. Harris and drawn by Al Bigley and Steve Stiles, although #1 was inked by Chic Stone. The backups will be done by Nick Cuti and Joe Staton, who are well known for their *E-Man* collaborations. The cover to #1 is being done by Bret Blevins and Terry Austin; Hamilton hopes to have the two be the book's semiregular cover artists.

Editor John Clark says, "With the comic book, we're going to try to keep some of [action], but put a little more thought into the plots and character development. I'd like to see stories go back to the Gardner Fox method of storytelling, which has scientific knowledge [in them]."

Gaiman Hits BIG

BIG Entertainment says that it has signed an agreement with award-winning *Sandman* writer Neil Gaiman to develop comic book characters for BIG's Tekno-Comix line of comics. In addition to Gaiman, BIG will be using characters developed by such novelists as Mickey Spillane, Max Allan Collins, John Jakes, Robert Silverberg, Anne McCaffrey, and Isaac Asimov.

BIG says that Gaiman and the other character creators will have their works brought to life in three different mediums: comic books; animated videos, thanks to an agreement with Disney/MGM; and CD-ROM discs. IBM will help BIG convert its comics and videos to CD-ROM format.

"The signing of Neil is a big step forward for BIG," comments Mitchell Rubenstein, BIG's CEO. "He's cutting edge, and that's what BIG is all about."

Publishers Get Trashed

Look for Malibu Comics and Image Comics' Extreme Studios to appear as sponsors of the new MTV game show *MTV Trashed*, which airs Monday nights at 6:30 p.m. Extreme is giving prizes to the show, including Extreme skateboards, apparel, an animation cel from the upcoming Youngblood cartoon, and signed comics. Malibu is giving away an Ultraverse Starter Kit with 75 comics, a boxed set of Ultraverse trading cards, posters, a limited edition comic, and other neat items.

Space Ghost Talk Show

SPACE GHOST ™ & © HANNA-BARBERA

Look out, Oprah! Space Ghost is coming!

Space Ghost, the Hanna-Barbera animated superhero, will be entering the late night talk show arena on April 15 on the Cartoon Network. Every Friday, the channel will air a blend of animation and celebrity interviews, as an animated Space Ghost interviews such real-life stars such as Judy Tenuta, Susan Powter, and the Bee Gees.

Space Ghost's archenemies Moltar and Zorak star in supporting roles as unwilling members of the late-night crew. When his guests are boring, Space Ghost even has the ability to render himself invisible. (We'll bet all talk show hosts wish they could do that.)

Space Ghost: Coast to Coast will air Fridays at 11:00 p.m.

Hulk/Venom Benefit Book

In select comics with April, May, and June cover dates, Marvel Comics will advertise a special comic book which benefits the National Committee to Prevent Child Abuse. This comic, the *Hulk vs. Venom Special Edition* by Peter David and Jim Craig, will be available to readers who mail in $5 and coupons or facsimiles thereof found in select Marvel Comics and in this issue of *Wizard* (see bottom of page). Readers are encouraged to donate additional money. This offer expires May 31, 1994. This book contains the first encounter between the Hulk and Venom, so order today!

Archie's Spectrum

This June, Archie Comics will launch a brand-new imprint called Spectrum. The imprint, which will be aimed at older readers, will offer a variety of genres, including superhero, adventure, and supernatural books.

The first Spectrum title will be *21st Century Mutant Ninja Turtles*, a five-issue mini-series starring the futuristic heroes in halfshells. In the year 2094, the Turtles, no longer teens, fight the evil Verminator-X. This mini-series is by Dean Clarrain, Chris Allan, and Brian Thomas.

WHAT'S UP WITH...

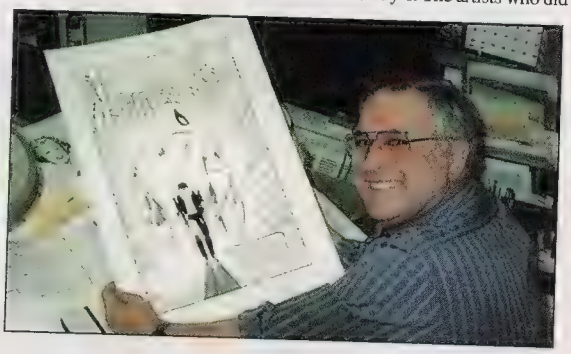
Man-Bat?

If you were waiting for DC's long-awaited *Man-Bat* mini-series, well, the wait just got longer. According to Maureen McTigue DC Comics' assistant manager of marketing communications, the series is not currently on DC's shipping schedule, which means that it probably won't be out until 1995 at the earliest. Two promotional pieces of art were finished and have been circulating around since last year. According to DC, the series will still be fully painted by John Bolton and written by Jamie Delano.

—William A. Christensen and Mark Seifert

Sotheby's Art Re-dos

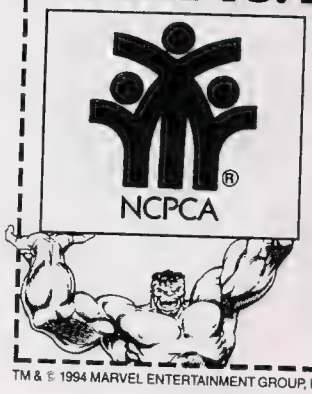
At the June 18 Comic Book and Comic Art Auction at Sotheby's, redone covers to classic Marvel Comics will be sold. The recreations, all of famous covers which have now been lost, were executed at the request of Marvel and Sotheby's. The artists who did



John Romita Sr. with the famous Amazing Spider-Man #50 cover.

HULK VS. VENOM SPECIAL EDITION

(Offer valid through May 31, 1994)



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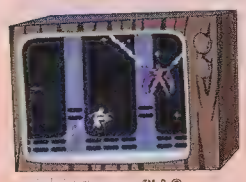
X-Men
Sega of America Inc.
Sega Game Gear
1 or 2 Players
Available: March '94

Wolverine, Cyclops, Nightcrawler, Iceman, Psylocke, Storm, and Rogue are the X-Men featured in this action-adventure game for the Game Gear. This four-meg cart allows you to control each character's unique fighting moves and special mutant abilities as you battle Sauron, the Brood Queen, the Morlocks, Mastermold, and Omega Red in the Savage Land, the Brood Cave, and Asteroid M. The full-color LCD graphics are extremely detailed. Using the Gear-to-Gear cable, two Game Gear systems can be connected so two players can each control their favorite character as the X-Men come to life on the video game screen. This version of X-Men offers totally different game play from that of the Genesis cart.



"But Psylocke, don't you find me attractive...?"

Magneto & Psylocke ™ & © Marvel Entertainment Group

Time Trax
TH*Q
Super NES/Genesis
1 Player
Available: March '94

Mastermind criminal scientist Mordicai Sahbi has sent the 22nd century's most dangerous criminals to hide out in the past. Now Captain Darien Lambert is being sent to 1994 to use his high-tech weapons and martial arts skills to recapture the rogues. As Lambert, you must trek through time and hunt down the escaped criminals with the help of a computerized hologram, SELMA. *Time Trax* offers better-than-average graphics and sound effects, and follows the general plot of the popular television series. This cart offers eight levels, each of which has its own set of objectives.

The Incredible Hulk
U.S. Gold
Super NES/Genesis/Game Gear
1 Players
Available: April '94

One of the most popular Marvel Comics characters ever, the Incredible Hulk, is about to muscle his way into his first video game adventure. U.S. Gold has worked closely with editors and artists from Marvel to ensure the authenticity of this video game adaptation. As you control the Hulk, you'll encounter some of his greatest foes. Your ultimate goal is to stop the Leader, who's building an army of biochemical warriors to help him dominate the Earth. If the Hulk loses too much power during a battle, he will transform back into Dr. Bruce Banner, which can be an advantage or disadvantage depending on where you are in the game. As the Hulk, you possess over 25 different moves. The individual characters on the game screen are huge, which makes the action extradetailed and exciting. The colors and sound effects add to the overall comic book look and feel of the action.

"Hulk smash!"

Incredible Hulk ™ & © Marvel Entertainment Group

Star Trek: 25th Anniversary CD-ROM Edition
Interplay
PC CD-ROM
1 Players
Available: Now

The original, floppy disk edition of *Star Trek: 25th Anniversary* transported the original crew of the starship Enterprise into an original mission which combined action with puzzles and elements from a role-playing game. This CD edition features the actual voices of William Shatner (Captain Kirk), Leonard Nimoy (Mr. Spock), DeForest Kelley (Dr. McCoy), James Doohan (Mr. Scott), George Takei (Sulu), and Walter Koenig (Chekov), which makes it a truly interactive multimedia adventure. You get to hear both original dialogue between crew members and sound effects from the TV series. In all, over 6,000 sentences of original dialogue have been digitally recorded by the cast and incorporated into this game.

Coming Soon...

Expect to see a video game starring Beavis & Butt-Head soon. You can also expect to see Ren and Stimpy appearing in additional video games...Itchy & Scratchy from *The Simpsons* will soon be featured in their own video game adventure for the Super NES and Genesis...Accolade is currently developing a sequel to their popular *Bubsy in Claws Encounters of the Furred Kind*...For a totally funky game play experience, check out *Toe Jam & Earl: Panic on Funotron*. This cart successfully combines humor, puzzles, and action to create one of the most original Genesis games yet...Finally, prepare yourself for a futuristic undersea adventure when the TV show *seaQuest DSV* is adapted to the popular video game systems.

—Jason R. Rich

them include John Romita Sr., Dick Ayers, and the late Jack Kirby.

The many recreated covers include penciled versions of *Amazing Fantasy* #15 and *Amazing Spider-Man* #1 by Kirby, inked versions of *Fantastic Four* #1 and *X-Men* #1 by Kirby and Ayers, an inked version of *Avengers* #1 by Ayers, and inked versions of *Amazing Spider-Man* #39, #50, and #100 by Romita.

Continuity Alive and Well

Continuity Comics is alive and well, albeit somewhat behind schedule. So says Continuity Associate Publisher Kristine Adams.

"I know the rumor has been flying around," Adams says, referring to stories of Continuity's closing. She suggests that the rumors might have begun when Continuity did not solicit any comics to be shipped in March.

"We are trying to catch up on schedule," she adds, explaining that Continuity wants to ship its overdue product before any new product is released. "We've held up the front end of our schedule to bring up the back end."

Expect Continuity to begin shipping books again in April.

Genesis' End

Malibu Comics's Eternity and Genesis lines will end their runs in April. The publisher says that it wishes to focus on its Ultraverse, Bravura, Rock-It Comix, and *Star Trek* lines. Malibu says that another publisher has expressed interest in acquiring the Eternity titles, and that negotiations are underway. At present, there are no plans for the Genesis titles.

Starchild Now Monthly

James Owen's *Starchild*, published by Taliesin Press, will be monthly throughout 1994 starting with issue #5, according to Owen. Owen is confident that he will succeed: in a friendly wager, he bet *Cerebus* creator Dave Sim that if Owen fails to meet his schedule, he will give Sim a one-week, all-expenses paid vacation to anywhere Sim wishes. If Owen succeeds, Sim must draw a future cover to an issue of *Starchild*, and buy pizza for himself, Owen, and anyone Owen cares to invite to a San Diego restaurant before the 1995 San Diego Comic Con.

Who will win? We'll find out soon enough.

This Month in History

Historic comic book events that took place in the month of MAY.

1917 **Bill Everett:** This Golden Age great is born in Massachusetts. Everett created Marvel's first superhero, the Sub-Mariner, at the age of 22.

1939 ***Detective Comics #27:*** This issue features the first appearance of Batman and Commissioner Gordon in a six-page adventure entitled "The Case of the Chemical Syndicate."

1962 ***Fantastic Four #4:*** Stan Lee and Jack Kirby continue to develop the Marvel Universe by reintroducing the Sub-Mariner to the comic book world.

1978 ***Amazing Spider-Man TV Show:*** This TV show ends an unsuccessful two-month run as a regular live action series on CBS. The show returned that fall as a series of special TV movies.

1988 ***Aliens #1:*** After testing the waters with a *Godzilla* one-shot, Dark Horse starts its successful line of movie tie-ins by releasing *Aliens* #1 (first series).

1991 ***Magnus Robot Fighter #1:*** The Valiant Universe begins with the publication of its first superhero title.

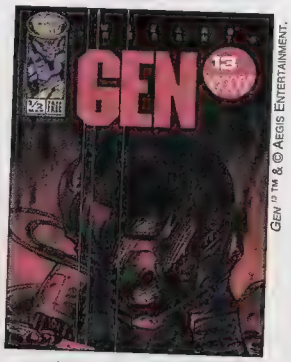
—W.A.C. and M.S.

Simpson's Fiasco

In May, Don Simpson's all-new publishing company, Fiasco Comics, will introduce *Don Simpson's Bizarre Heroes*. The monthly series is designed as an open-ended ongoing series starring different characters from Simpson's vast superhero universe. The first issue features Megaton Man, whom many readers will know from Image Comics' *The Savage Dragon vs. Megaton Man* and the upcoming *normalman vs. Megaton Man*, as well as Phantom Jungle Girl and the Meddler.

Don Simpson's Bizarre Heroes is 32 pages, black and white, and sports a $2.95 cover price.

Gen[13] #1/2 Cover-Up



Gen[13] ™ & © Aegis Entertainment.

The Gen[13] #1/2 cover that never was.

Readers who mailed in their special coupon in time received a copy

WIZARD Looks Back...

The Creations of Jack Kirby

Jack Kirby made many lasting contributions to the field of comic storytelling in his 56-year career, and one of the most significant was the body of characters that he created alone or in partnership with Joe Simon or Stan Lee. Kirby invented over 450 characters at Marvel Comics, DC Comics, and numerous other publishers.

One of his earliest inventions is still one of the most recognizable characters in comics. Captain America made his debut in 1941 when the United States was preparing to enter World War II. The Captain and his sidekick Bucky protected the American Dream by foiling Nazi spies and saboteurs. Their deadliest foe was the first Red Skull, another Simon and Kirby creation who premiered in *Captain America Comics* #1.

Simon and Kirby soon created at least two kid gangs: the Young Allies for Marvel, although their contributions to that concept have been disputed, and the Newsboy Legion and the Boy Commandos for DC. The Newsboy Legion, which debuted in 1942, was ably assisted by the Guardian. The Guardian was a type of character which became a Simon and Kirby trademark: a superhero who relied more on athletics and acrobatics than any kind of gimmick. The Boy Commandos first appeared in *Detective Comics* #64 later in 1942, and received their own title a few months later.

When superheroes fell out of favor in the late 1940s, Kirby worked on everything from westerns to crime comics. In 1947, he and Simon created the romance comic genre. But when readers' tastes changed again in the late 1950s and early '60s, Kirby returned to Marvel to help usher in a new age of superheroes. This time, teamed with editor/writer Stan Lee, Kirby created *Fantastic Four*, thus beginning "The Marvel Age of Comics."

The Fantastic Four and other Lee/Kirby creations for Marvel—which included the Hulk, Thor, Ant-Man, Iron Man, and many others—were depicted with a level of characterization that was unprecedented in comics at the time. Unlike the heroes who preceded them, these characters were real people with real problems.

The Marvel line quickly expanded into a universe of interconnected titles under Lee and Kirby's guidance. The pair created two significant hero teams in 1963, the Avengers and the X-Men. They also proved they could do villains just as well as heroes, inventing bad guys such as Dr. Doom and Magneto.

With the creation of Galactus and the Silver Surfer in 1966, Kirby turned his attention to developing a sort of cosmic mythology, a concept that would interest him throughout the remainder of his career. He expanded on this theme at DC in the early 1970s with his Fourth World titles (*New Gods*, *Forever People*, and *Mr. Miracle*), which focused on the struggle of the gods of New Genesis against Darkseid. Kirby also continued to create a wide variety of characters at this stage in his career, including such notables as Kamandi, OMAC, and Machine Man.

When asked shortly before his death how he was able to conceive of such an astonishing variety of characters, Kirby responded, "It is just that I like creating. I couldn't help it, it was something that I truly enjoyed doing."

—W.A.C. and M.S.

of *Gen*[13] #1/2. What they didn't get was the original cover to the book. At the request of Jim Lee, *Wizard* created a new cover, since the character depicted on the first version did not appear in the actual issue. Howzabout that, trivia lovers?

M&B Cover Winners

Magazine & Bookseller magazine recently held its 10th Annual Cover Competition, in which newsstand magazine covers were judged for clarity, color, cover lines, and overall impact in a mock newsstand setting.

The gold award in the comic book competition went to Marvel Comics' *Warlock Chronicles* #1, the silver to Marvel's *Barbie Fashion* #25, the bronze to DC Comics' *Superman* #75 (newsstand), and honorable mentions to Marvel's *Avengers* #363, DC's *Catwoman* #1, and Archie Comics' *Archie* #416. Congratulations to all!

Company Update

AC Comics

In *Femforce* #72-#76, the group will fight an all-female supervillain team called the Fear Force. The Fear Force consists of Darkfire, Valkyra, Proxima, Gorgana, and Krone.

Antarctic Press

Ninja High School, which had been with Malibu's Eternity imprint, returns to Antarctic Press as a bimonthly book in June. *Ninja High School* #40 will feature a brand-new story and artwork by Ben Dunn.

Archie Comics

The 48-page *Archie's Summer Vacation Special* #1, in which Archie and the gang vacation at a summer camp, ships in May. Check it out for $2.

ARComics

Due to financial reasons, ARComics is relaunching its titles in April. ARComics is now pricing its full-color books at an affordable $1.75. Among the titles due for release are *Aegis*, *Fronteers*, and *Inspectre*.

Blackball Comics

Coming in May, *Blackball Comics* #3 goes to 32 pages; inside, watch out for Mr. Monster vs. Trencher...Mark Wheatley's *Radical Dreamer* #0, due in May, introduces the all-new monthly series. It'll be presented in an all-new Poster Format. *Radical Dreamer* #1 debuts in June.

Dark Horse Comics

A new *Grendel Tales* series, *The Devil in our Midst*, will debut in May. It's written by Steve Seagle and illustrated by Paul Grist, and has a Grendel Prime backup feature by Matt Wagner...The Bone cold-cast figurine, a sculptural collaboration between Bone creator Jeff Smith and Randy Bowen, ships in June. Look for it at $99.95.

DC Comics

An all-new *Shazam!* ongoing series is in development. Tentative plans call for Jerry Ordway (*The Power of Shazam!*) to write it and Mike Wieringo (*Flash*) to pencil it...In May, DC will release two trade paperbacks: *Lois & Clark: The New Adventures of Superman* and *Batman: The Collected Adventures*. *Lois & Clark* reprints *Superman: The Man of Steel* (mini-series) #2, a story from *Superman* #9, *Superman* #11, a story from *Action Comics* #600, *Action* #655, and *Adventures of Superman* #445, #462, and #466. *Batman* reprints issues #7-#12 of *Batman Adventures*.

Defiant

Warriors of Plasm #10, *Dark Dominion* #8, *The Good Guys* #7, *War Dancer* #4, *Charlemagne* #3, and *Prudence & Caution* #1, which all ship in May, will all tie into Defiant's megacrossover, "Schism." *Schism*, a four-part mini-series, will be printed in bookshelf format and will ship in July and August.

Express Publications

In May, look for *Zen Intergalactic Ninja: Mistress of Chaos!*, an illustrated 32-page novella written by Catania and illustrated by Bill Maus. Look for it at $2.95.

Fantagraphics Books

Fantagraphics will begin publishing Reed Waller and Kate Worley's *Omaha the Cat Dancer* beginning in June with an all-new #1 issue. Kitchen Sink Press' final issue will be #20. Fantagraphics' *Omaha* will run 24 pages, and will cost $2.50. Fantagraphics also plans to reprint the Kitchen Sink-published books in coming years.

Malibu Comics

Malibu has announced that it is planning two major intercompany crossovers. One of the crossovers will definitely involve Malibu's Ultraverse imprint, and the other is rumored to be with its *Star Trek: Deep Space Nine* book...Rumor has it that George Pérez will be doing a creator-owned book for Bravura. Malibu will not confirm the rumor. In the meantime, Pérez will pencil the Ultraverse team book *Ultra-Force*...Jonathan Peterson and Kevin Maguire's *Strikeback* series, originally slated to be published by Image, will be a Bravura project. More news as it develops...Howard Chaykin's *Power & Glory* #4 will tie the characters to Chaykin's *American Flagg!* series...Tim Truman will write and paint a Rock-It Comix one-shot biography of Carlos Santana, shipping in May. Rock-It's other '94 releases will include *The Doors*, *Megadeth*, *Pantera*, and *Pharcyde*.

Carlos Santana ™ & ©

"Gaah! Angels?! They're not supposed to appear!"

Marvel Comics

Bart Sears will begin penciling *Silver Surfer* with #93.

Milestone Media

In May's *Hardware* #17, the first part of "Worlds Collide," Edwin Alva, the corporate villain in Hardware, attempts to bridge the Milestone dimension and the regular DC Universe dimension. *Worlds Collide* #1, which contains Part 7 of the Superman/Milestone crossover, also ships in May. The book will be printed in a collector's edition, with an interactive "Color-Form"-like wraparound cover, for $3.95, and a standard edition, with no cover enhancement, for $2.50.

Superman ™ & © DC Comics
Hardware ™ & © Milestone Comics.

"Hey look, Supes, I got a bigger cape than you!"

Now Comics

Look for a second Kelly Bundy mini-series, entitled *Kelly*, sometime in June. Cover artists include Mitch O'Connell and Mark Beachum...This summer marks the first anniversary of *Mr. T and the T-Force*, which will be celebrated in issue #13. Updates will be provided as details are finalized.

Topps Comics

Mars Attacks #1, in which Earth's major cities are systematically dismantled by deadly Martians, ships in May; it's by Keith Giffen and Charles John Adlard. Also that month, Hellspawn of *Satan's Six* gets his own mini-series...Topps has announced that it has obtained the comics and card rights to Francis Ford Coppola's *Frankenstein* film, due out in October...Upcoming *Zorro* covers will be done by the likes of Julie Bell and George Pérez.

Triumphant

In May, Triumphant, along with Rino Inc., will produce Skyn Printz tattoos of the "Redemption" spread from *Scavengers* #1 and the cover of *Chromium Man* #1. Each tattoo will retail for $2.99, and will be sold separately from the books.

Valiant

Writer Kevin VanHook is leaving *Eternal Warrior* with #26 to concentrate on December's *The Visitor* #1. A replacement has not yet been announced.

Viz Comics

The *Ad Police* graphic novel by Tony Takezaki, which reprints the sci-fi thriller serialized in *Animerica* magazine, is due out in May.

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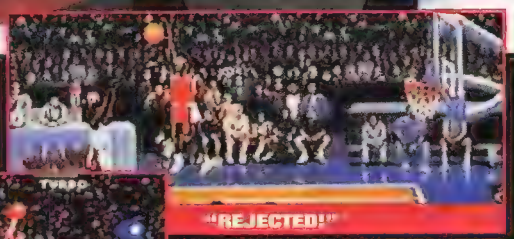
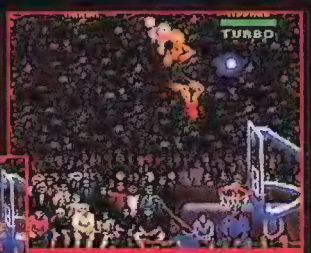
THE ULTIMATE ARCADE JAM COMES HOME!

"BOOMSHAKALAKA!"



"REJECTED!"



"IT'S A CANNONBALL!"

"HE'S ON FIRE!"

"KABOOM!"

"OH MY!"

SUPER NINTENDO ENTERTAINMENT SYSTEM

GENESIS

GAME GEAR

Acclaim entertainment inc

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The King is Dead

Traditionally, that headline is followed by the words "Long live the King!," emphasizing the unbroken succession of a monarchy.

But that tradition is completely inappropriate in the current situation because Jack Kirby has no successor. There is no heir apparent to the man who for years was known as "the king of comics"; there is no one in the generations that have followed who has come close to living up to that title.

What other comic book artist can hope to match the sheer prolificacy of Kirby's successful creations and co-creations: Captain America, the Fantastic Four, Thor, the New Gods, the Silver Surfer, and so many more? Who could aspire to work in the myriad of genres that Kirby contributed to: superhero, adventure, western, humor, and war comics? Kirby and his partner, Joe Simon, are even widely credited with creating two entire comics genres: kid gangs (such as the Newsboy Legion) and romance comics.

I would argue that every single artist working in comics today has been influenced by Kirby—that every artist has followed in his footsteps, either by building on the foundations that Kirby fashioned for the superhero genre or conversely by consciously rejecting those foundations and trying to find a new way to create comics.

In the last decade, Jack Kirby became something of an acquired taste for new comics fans. These kids (and at 42, I cannot think of them as anything else) did not grow up with Kirby's work, as so many before them had, but with the work of those who came after, of those who built on Kirby's foundations. Consequently, these newer readers no longer understood the original groundwork; even when their artistic idols pointed them out, they ridiculed the foundations as "cartoony," "exaggerated," and "not detailed."

But those who sought to become professional artists themselves soon learned to look beyond the new bricks and see the basic structure formed by the foundations below. And they recognized that without that groundwork, the entire structure of what we accept as the superhero genre would collapse.

There will probably never be another "king of comics." Yes, there will be men and women who are among the most influential of their peers, and there will be those whose work will set a standard for their own generation and for generations to come. But a foundation, if built correctly, need only be built once.

Jack Kirby built our foundation. We don't need another.

Pat O'Neill

Patrick Daniel O'Neill

THE ED.

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pick of the litter

Catwoman teamsters Jo Duffy and Jim Balent talk about the direction of the book, the merits of their collaboration, and the difficulties of being...big.

By Patrick Daniel O'Neill

CATWOMAN & BATMAN © & ™ DC COMICS

"What appeals to me about Catwoman is that she's fun," says Jo Duffy, writer of the hit DC Comics series starring Batman's longtime rival. "Because she is not the heroine, she's allowed to be sexy and not apologize for it. Because she is not a completely rotten villain, I never have to face writing things I don't think a protagonist should do. All my little fantasies about violating my own principles and getting away with it, and enjoying it while I do it, can be enacted when I write this character."

Duffy's career started 16 years ago, when Marvel Comics hired her as a proofreader right out of college. She moved up through the editorial ranks, eventually becoming managing editor of Marvel's Epic line. Along the way, she wrote substantial runs of *Power Man and Iron Fist*, *Daredevil*, and *Star Wars*. She's now writing various short stories for Colleen Doran's Aria Press, self-publishing the manga-influenced *Nestrobber*, and scripting the adventures of Selina Kyle, aka Catwoman.

Her interest in Catwoman dates from her earliest contact with comics. "I have been crazy about Catwoman since I started reading Batman comics, when I first learned to read," she says. "I have always loved that character." Her lifelong interest was one of the reasons why she accepted the offer to write *Catwoman*. "That was a big plus. Another was the fact that it was Denny O'Neil—an editor I like tremendously—offering me the job. I have a long history with Denny, and I always consider carefully, and regret deeply if I have to turn down, any job he offers me."

Of course, today's Catwoman is a far cry from the "kitten with a whip" about whom Duffy read as a kid. Many of the changes in Selina Kyle can be chalked up to Frank Miller, who revised her origin a few years back in the "Batman: Year One" story arc which ran through *Batman* #404-#407. Duffy says she will reconcile her view of the character with Miller's over the next few months.

"My thoughts on Frank Miller's version of Catwoman's origin will become clear in the near future," she reports. "I think it worked very well when Frank did it in the context of 'Year One.' It even made an interesting mini-series when [writer] Mindy Newell extrapolated from it, but I have never felt that it was a viable origin for a character who is going to be, if not a hero, then certainly a protagonist on a long-term basis. I had to sit down and come up with a bunch of loopholes in that apparent origin before I could write my first issue of *Catwoman*. Now, with some of the continuity reordering going on with [the upcoming] *Zero Hour* mini-series, I think I will be able to tie it all up in a little bow.

"Before I did this, because Frank is a buddy and I admire him tremendously, I called him up and said, 'No offense to what you did; this origin flies really well for a supporting character, but it doesn't work for the central character of the stories I'm doing,'" Duffy recalls. "We straightened it out, writer to writer, and if Frank ever does the character again, I'm sure he'll have his own take on her—[one] not entirely based on what I've done, anyway. That's part of both the fun and the pitfalls in dealing with work-for-hire, shared-continuity characters."

Duffy's biggest problem with Miller's Catwoman was her past as a prostitute: it didn't ring true for her. "As far as I am concerned, the character I am writing may very well have posed as a prostitute along the way, or been friends with prostitutes, or lived on the seamy side of the street at one time," she

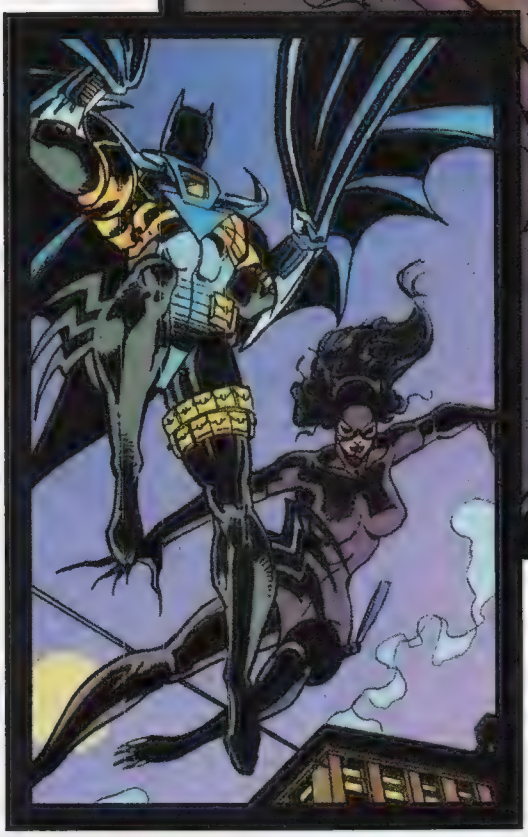
notes, "but I've always been certain this is just something she did as a maneuver on the way to some big score. Perhaps [she was] pretending to walk the streets in order to get closer to the diamonds."

Duffy says that this fits with the *modus operandi* that she has given Catwoman since beginning work on the book. "Although she tends to keep the Selina Kyle name, she changes identities rather frequently," the writer says. "We've shown her as active in a local church group, but she's also that incredibly dreary 1970s fashion victim who is still working with the animal rights activists, [and] she's also that glamorous woman who worked on the charity ball that Bruce Wayne helped with. We've done her as the drug runner's girlfriend and the murderer's moll. I think she's simply a great big Barbie doll who changes identities and apparent means of livelihood when it suits her in the quest for the next big score."

Comic veteran Duffy is collaborating on *Catwoman* with a relative newcomer, artist Jim Balent. Balent is a graduate of the Joe Kubert School of Cartooning and Graphic Art, and his first professional jobs were assisting veteran inkers Kim DeMulder and Joe Sinnott. His first penciling work was a backup story in DC's *Sgt. Rock* #393, and his other early projects included *Evangeline* for First Comics and *Vampirella* for Harris Comics.

Obviously, Balent has a penchant for sexy women, and his work on those books as well as a series of portfolios for Sal Q Productions led to his current assignment on *Catwoman*. "DC wanted to know if I could draw sexy women," he recalls, "so I sent them the three portfolios I had done filled with warrior women and fantasy damsels. That clinched the job."

Duffy prefers to work closely with artists. "I always try to tailor what I'm doing to what will make an artist happy." Even though *Catwoman* is a "full script" project, meaning that the writer prepares a detailed plot and



Balent's version of the feline femme fatale.

The new Batman meets the "new" Catwoman.

exact dialogue for the artist to work from, she tries to adjust her script to Balent's strengths.

"That works really well only if you have an artist who is prepared to communicate," she says. "In the early stages, it was a little funny sometimes, because I'd say to Jim, 'Is this working for you?,' and he'd say, 'Yes'—and then I'd hear from someone else, 'You know, he really hates the number of panels you put on a page.' But as long as there is good communication, and as long as I'm working with somebody who is as interested in doing a good job as I am, it's great."

"There have been comments that Catwoman should not be able to jump from building to building with those breasts," Balent says.

Writer-artist relations don't always go smoothly. "I do not collaborate unless it's a real collaboration. If I have a co-writer, I want it to be somebody who sits down and works as hard on the script as I do," she says. "Too often, this so-called 'co-plotting' boils down to 'I'll come in and suggest all the fun stuff I want to do and take half of your money in return for doing it—but you do all the grunt work.'

"The corollary is if I said to the artist, 'I want to draw all the Superman figures, but not Metropolis, not the buildings, the cars, or the inside of the *Daily Planet*. And I want half your penciling money and co-credit.'"

Duffy has had some bad experiences with artists who wanted co-plotting credit on "plot first" projects, in which dialogue is scripted only after the artist has drawn the book. "About 1986 or so, there were two different jobs I worked on plot first, and I killed myself twice in the space of a couple of months on long stories," she recalls. "The artist used it as a license to kill. He threw out anything he didn't feel like drawing, no matter how vital it might have been to the integrity of the story, and substituted medium close-ups and talking heads for vital action sequences.

"At that point, I realized that if I'm working with a Ron Frenz or a John Buscema or somebody who is a naturally gifted storyteller, then I lose very little by working full script. On the other hand, if I work with one of these cheats, a full script is my only defense against those kinds of shenanigans.

"Interestingly enough, the really good storytelling artists I work with—and this amazes me—prefer the full script as well. A couple of them have said, 'The mechanics of the story should not be our responsibility. Plot first requires us to do part of your job.' I'd never really thought about that," Duffy admits. "So if I have idiot insurance and I'm taking some of the technical problems off the artist's shoulders, so much the better."

Duffy makes one final point on the topic: "There's an element of economics that gets into this as well. There's an artist I worked with who insisted we work plot first... I later learned there was a piece of a percent of a royalty point that shifted depending on whether the book was full script or plot first. [I thought,] 'If you're insisting I work in a way that I think is not as creatively viable in order for you to get more of the money than I do, I'm not sure that that should be a part of this.'"

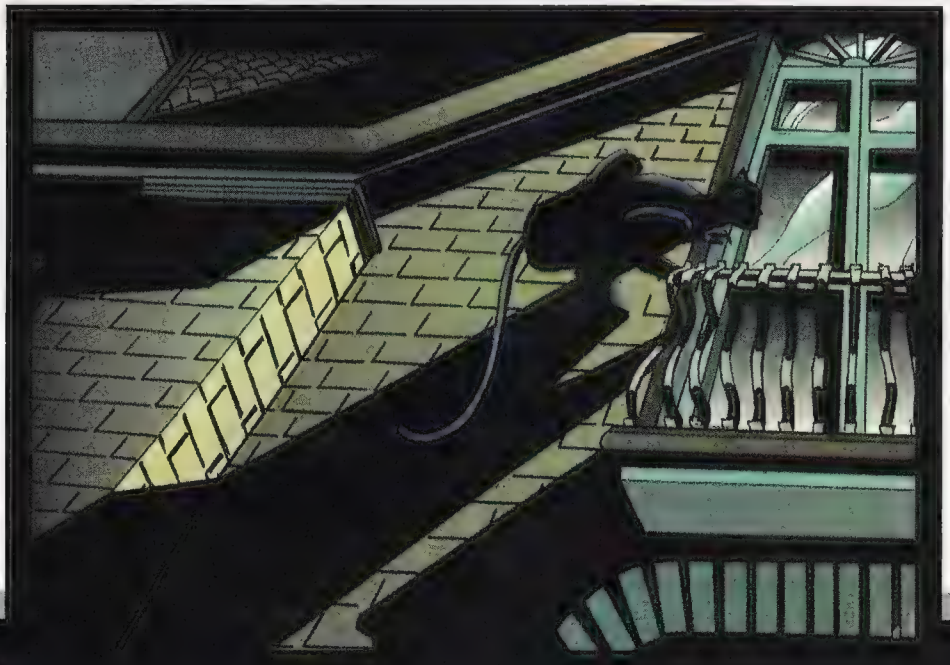
But *Catwoman* hasn't posed many problems. "With Jim, I do my job, he does his. If he has a question, he picks up the phone. If I call for something that might be tricky, I make damned sure I can get him detailed reference. That's the essence of collaboration."

Balent seems to enjoy his end of the partnership. "Jo's scripts are very clear, and I have a lot of fun with them," he comments. "I give her a call from time to time just to say hi, but Jo is very easy to work with.

"I like to give Jo—or any writer—a lot of freedom. I figure that's their work; I let them go to town on it. If they want the splash page on page 7, that's fine. It's not my place to call up and say, 'Hey, instead of doing seven panels, why not do just one big one?' That would destroy her storytelling. There are times I've suggested things, but I've always left it up to Jo to make the final call."

"Jim has been a real revelation for me," Duffy notes. "This is the first time I have ever worked this long with someone who was a complete stranger to me going in. The way he draws the character has definitely affected my characterization of Catwoman."

"The way he draws the character" has



Ooh, to have Catwoman peeping in my window.

in fact become a subject of some controversy, as fans and pros alike have commented on the size of Selina Kyle's breasts in Balent's treatment.

For his part, the artist treats the controversy nonchalantly. "Does Catwoman have breasts?" he asks. "I'm glad you pointed them out to me.

"I thought about getting a public statement published: 'I'm drawing Catwoman so voluptuously because, at an early age, I was scared by Dolly Parton. Now I'm in a 12-step program to get over that,'" Balent jokes. "I even thought about starting a column somewhere, maybe even in *Wizard*: 'Keeping Abreast with Jim Balent.'

"I wanted to change Catwoman's look: I wanted her to be a lot more sexy, to be very attractive-looking. Of course, she has a bigger figure than was depicted in the past. I wanted a reaction from the readers; I wanted them to either love it or hate it. I want everyone to know that there's something different about this book.

"There have been comments that Catwoman should not be able to jump from building to building with those breasts," Balent continues. "That makes me laugh—comic books are a fantasy, and in fantasy everyone is larger than life. If Catwoman can't do her gymnastics with big breasts, how does Batman do it with full body armor? It's a fantasy...it really doesn't matter if Catwoman has [size] As or double Ds."

However, the artist concedes that the controversy has prompted a slight adjustment in his approach to the character. "I'll take what I want to do from the suggestions and throw out the weirder stuff. To tell you the truth, I have toned down the breasts a bit, but I'm not going to go back to

nine lives...?

The chemistry was undeniable from the very moment Catwoman met Batman. Whenever they clashed, sparks lit up the room and warmed Batman's heart.

When Selina Kyle burst onto the scene 54 years ago in *Batman*#1, she was known simply as "the Cat." Even then, she displayed a dangerous attraction to jewelry and the uncanny ability to fluster the stoic Batman. She picked up her now familiar Catwoman moniker and a new costume in time for her second confrontation with Batman. In that encounter, she proved that she wasn't all bad when she traded her stolen jewels with the Joker in exchange for Robin's life.

In her quest for excitement and riches, Selina always seemed to skirt the edges of the law. Sex was her edge over the Batman, and she escaped his grasp time and time again.

Catwoman's origin was revealed when she saved Batman from a pile of falling bricks: it turned out that Kyle was actually a former airline attendant who suffered a concussion in a plane crash. She developed her Catwoman persona while suffering from amnesia. After learning the truth about her past, Catwoman retired to a simple life as Selina Kyle, running her father's pet shop.

Catwoman was forced out of retirement when a new series of "cat-crimes" plagued Gotham. The true villain was the King of Cats, aka Carl Kyle, Selina's brother. Batman helped put Selina's sibling behind bars and Selina back in her pet shop, but a leopard never changes its spots, and Selina soon returned to the wrong side of the law.

Ironically, the Golden Age Batman and Catwoman eventually put aside their differences and married. After their deaths, their daughter Helena upheld the family tradition as the Huntress. Even so, the contemporary Batman and Catwoman remained adversaries.

When the modern Catwoman finally fell in love, it was with Bruce Wayne and not Batman. But after Kyle's near-fatal attempt to prove that the Cat-Man was guilty of a series of catlike crimes succeeded, she left him. Catwoman later reappeared to snuff Wayne's budding romance with Vicki Vale. Batman helped Kyle overcome her own murderous impulses then, but she disappeared again.

During the now-infamous *Crisis on Infinite Earths*, Batman professed his love for Catwoman, and for the next year the two were nearly inseparable. But it was not meant to be, and the two parted just before Frank Miller's "Batman: Year One" ran in *Batman*#404-#407.

In that post-*Crisis* origin tale, Catwoman shed her glamour: Kyle, born on the seamy side of town, became a prostitute, and eventually unsheathed her claws to protect those closest to her.

At the end of "Year One," Catwoman was mistakenly identified by the public as Batman's accomplice. However, one gets the distinct impression that she will never again be anybody else's woman—something to which both the "new" and "old" Batmen can attest.

—dan didio

Selina Kyle, the prostitute from Frank Miller's "Batman: Year One."

her old look. I think she looks fine, and DC likes the way she looks. What it all comes down to is what I like to draw, and most people tell me they love seeing Catwoman this way, so that's the way she'll stay."

But Balent and Duffy don't have complete creative control over *Catwoman*—DC Comics has occasionally asked for adjustments, particularly in the script. Almost from the start of the series, Duffy's protagonist has had to react to the momentous events affecting her favorite opponent, the Batman.

"Imagine my surprise when I discovered how tightly I'd be tied to Batman's continuity for the first several issues!" Duffy exclaims. "It's only been a problem because the initial plan was that there would be very little shared continuity. We were all astonished at how well the *Catwoman* stories meshed with 'Knightfall' and 'Knightquest.' I volunteered to have Jean Paul Valley guest star in *Catwoman* a couple of times, just because it cracked me up that here was somebody who is the antithesis of Bruce Wayne...

"My feeling has always been that the strong attraction between Selina and Bruce has not been the 'cat for the bat' but has been Selina Kyle, natural-born gold digger, for rich man Bruce Wayne," Duffy goes on. "She learns to expect 'Bruce Wayne'—even though she doesn't know that's who it is—in the Batsuit, and now she's got this computer nerd from a financially moderate background," Jean Paul Valley. "The guys on the Batman side said, 'Oh yeah—and the nerd finds himself face to face with his greatest dream in a wet suit!'"

Consequently, Kyle became one of the first people to realize that there was a new Batman in town. "We began playing with the two characters together," says Duffy, "just because she—faster than Commissioner Gordon, faster than anybody—realizes this is not the same person: 'I don't care what suit you're wearing; you're not the guy!' I thought it was a fun way to point out what makes this guy 'not Bruce Wayne.'"

Although ongoing crossovers like "Knightfall" and "Knightquest" are good for sales, they can play havoc with a writer's long-term plans and deadlines. "The drawback to all this is that a couple of times I've been blithely going my way with Selina Kyle storylines and [been] told, 'Oh, yes, the next time she crosses over with Batman...'

Duffy chuckles ruefully. "If there's anything I hate to do, it's revise a storyline, because I tend to map them out with flow charts and story beats; to suddenly be told 'You need four pages to cross over this issue' made me a little nuts the first few times. Now I just say, 'OK, cool! Squawk about deadlines all you like, the fact is I either wait until you tell me what to do, or write it and then have to rewrite it when you get around to telling me about the crossover.' One way or the other, the deadline gets blown.

"I think they prefer me to do a version and then revise it later, I guess so they know there's something on paper," she continues. "I kind of feel like, 'Hey, how about if I just do it once, right?' On the other hand,

The new Batman and Catwoman: As a team, yes. As a couple, no way.

these guys are the boss—anything they want rewritten, that's my job."

So what's in store for the ferocious feline? "Readers will soon see things about Catwoman's life that they have never seen before," Duffy reports. "I didn't want to rush right in and give her mentors and a revised origin and everything my first pop out of the gate. But now that the book is about a year old, I began to get curious about where she developed some of her skills.

"We will establish her own supporting cast... We have introduced Wilder, her butler. In the first draft, Wilder was so similar to Alfred that I was embarrassed. In the second draft, Wilder has turned into something in between Lothar and Jeeves, and appears to be omniscient," Duffy says, referring to Mandrake the Magician's assistant and novelist P.D. Wodehouse's fictional manservant.

"We won't use Commissioner Gordon and Bullock and Montoya as much as previously," the writer adds. "I figure they've got their hands full dealing with whoever Batman is dealing with. Catwoman runs in such elite circles that there will be an elite security force—an 'anti-Catwoman task force'—created. People are so tired of paying hefty insurance claims for stolen jewels and paintings."

And what of Duffy's other projects? She promises that the second and subsequent issues of *Nestrobber* will be in stores "almost any day now. The only thing holding *Nestrobber* up right now is a need for about 45 minutes of my attention," the writer explains. "The art is done, the covers are done, the typesetting is done. The only thing not done is some of the technical parts of the work.

"It was never intended to be the long hiatus it turned into, but I got so caught up in things like *Catwoman* that when I came up for air, things were very late. I had to make some choices as to which obligations to fulfill, and *Nestrobber* became the case of the shoemaker's children going barefoot."

Although 1993 was a busy year, Duffy did find time to finish adapting Katsuhiro Otomo's revamped *Akira* for Marvel's Epic imprint; start working on short stories for Colleen Doran's Aria Press, the first of which will see print in *A Distant Soil* #8; and write stories for six issues of *Elvira* for Claypool Comics. Duffy is also working on a prose Spider-Man story for an illustrated anthology book and a four-issue Milestone Media miniseries starring Technique.

"I'm drawing Catwoman so voluptuously because, at an early age, I was scared by Dolly Parton."

Balent's future work apart from *Catwoman* includes another portfolio of sexy women: "very dangerous-looking women into magic and sword-and-sorcery," as he describes. "I like doing things outside of comics; it keeps me alive."

Balent, who is increasingly in demand, says that he'll stay with *Catwoman* "until I get tired of it. But right now, it's very exciting to work on. There're so many ways we can go with the character, I can't wait to dive into each of them. I'm not bored at all with the character. As long as it keeps my interest, I'm there, and it has kept my interest."

As for Duffy's future with *Catwoman*, she says that sales are strong and that she'll remain with the book for the foreseeable future. "My plan with *Catwoman* is to write the book forever," Duffy says. "I'm here to stay. I do not take these jobs with an eye toward how fast I can make my first million and get out. I base it on whether I like it...and I'm having a great time on this book." ☆

Catwoman: The Early Years

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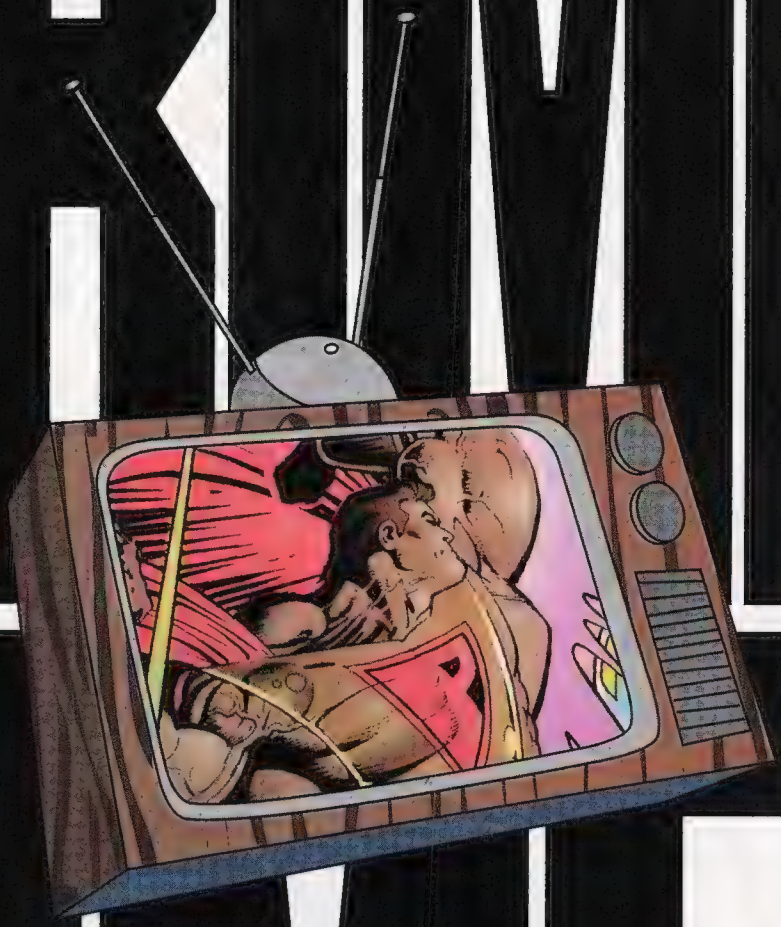

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Artist

dave cockrum reminisces on his leap into fame, a bad batman experience, and why it was dumb to leave the X-Men

ex-X-man

By Clifford Meth

Artist Dave Cockrum, recognized by fans and pros alike as one of the most innovative character creators of the 1970s, is the personification of the American fanboy's dream come true. Those of us old enough to remember when Adam West was the only Batman and when Stan Lee wrote almost everything Marvel published can still recall seeing Cockrum's letters in Marvel and DC titles of the 1960s. Then a teenager, Cockrum was always as excited as could be about his favorite heroes' current adventures, and his published letters were characterized by a keen eye for plot momentum and character development. Little did young Cockrum know that one day he'd grow up to draw his favorite heroes...and create more than a few of his own.

Older fans might also remember seeing Cockrum in New York City at MarvelCon in 1975, when conventions were both a lot smaller and a little friendlier. Nevertheless, Marvel's official sponsorship of the event and the exposure the company generated turned the event into a human zoo. The stars of the day were George Pérez, Barry Smith (before he picked up the Windsor), John Romita Sr., John Buscema, Gene Colan, and rookie Dave Cockrum, whose "New" X-Men had just exploded onto the scene. He and then *X-Men* writer Chris Claremont were besieged by adoring fans, but even so, the 32-year-old Cockrum gleefully chatted with his hordes of fans, and spent hours signing autographs and sketching dozens of little Wolverine heads for anyone who requested one.

Twenty years later, you can still find Cockrum at local cons across the fruited plains, still gleefully chatting with fans, still signing endless autographs, and still sketching those same little Wolverine heads. Despite his stature as one of the last members of the now-legendary Marvel Bullpen, Cockrum remains true to his younger self: he has successfully made the transition from fan artist to real fan's artist.

"Although I didn't realize it at the time, drawing *X-Men* was some of the best fun I've had in the business," says Cockrum as he relaxes in his upstate New York home. Dressed in a black Shazam T-shirt and his trademark suspenders, and surrounded by a menagerie of dogs, cats, birds, and a snake, Cockrum reviews his career to date.

"In 1974," he recalls, "Len Wein and I were invited to revive *X-Men*, which to that point had been effectively canceled, and was running reprints on a bimonthly basis.

"For months, I'd been badgering Roy Thomas, then Marvel's editor-in-chief, for my own series, and he finally came through for me. One day, he walked into the area that I worked in, and he literally told me to go home and come back with some X-Men. I was really excited about this, because I liked the team. But with the exception of Cyclops, I never considered the

THE X-MEN AND ALL PROMINENT RELATED CHARACTERS ™ & © MARVEL ENTERTAINMENT GROUP.

original characters [to be] all that strong. So I was happy for the chance to reshape things. I practically started from scratch."

The first new hero that Cockrum introduced was Nightcrawler, a personal favorite that he had created years earlier. Nightcrawler had been rejected by the editors of DC's *Legion of Super-Heroes* because the character was "too funny-looking," and he had resided in Cockrum's portfolio ever since.

"I was still in the Navy when Nightcrawler popped into my head, if you'll excuse the pun," Cockrum chuckles, alluding to Nightcrawler's mastery of line-of-sight teleportation, which the artist calls "bamfing." "I was stationed on Guam at the time, and I sat up one night in the middle of this crazy typhoon because it was just too noisy to sleep.

"I don't know how my mind went down this path, but suddenly I found myself thinking about this Nightcrawler character, this demon from Hell who had flubbed a mission and, fearing what would happen to him if he went back—what kind of punishment he'd have to face—had decided to stay above ground, so to speak, in the world of humans." After his introduction, Nightcrawler began to adopt Cockrum's own fantasy persona, that of an Errol Flynn-like swashbuckler; Cockrum even gave him a sword.

As for Nightcrawler's German accent: "Roy's original idea for the team was an international type of group," Cockrum recalls. "In fact, Roy referred to our 'New' X-Men as Mutant Blackhawks. The principal idea was that if we had all of these foreign characters, we could export the books to their respective countries. Then we went and picked a bunch of nationalities whose countries weren't likely to take the books to market, places like Russia and Africa."

Cockrum also created Storm, Colossus, Phoenix, and Thunderbird for the revamped X-Men team. Initially, Storm was called the Black Cat. In fact, early sketches of the Black Cat feature the same costume that Storm wore in *Giant-Size X-Men* #1, although the character's hair is brunette.

"My Black Cat could operate as a human, a humanoid cat, or a house cat,"

says Cockrum. "But the X-Men project was shelved for a while, and in the interim, there must have been two dozen other female catlike characters popping up. So my Black Cat became redundant, and we decided to do something else with her."

As it turned out, Cockrum had also invented a male character called Typhoon. "We were stuck. We needed a girl character, and we didn't want to use the cat character anymore. So Roy Thomas suggested making Typhoon the girl, and it was like a light bulb went 'bing' over everybody's heads. In about 15 minutes' time, I had drawn up Storm. I gave her my Black Cat costume with a cape and a new haircut. [The other creators'] main concern at the time was that they didn't want her to look like somebody's grandmother with that white hair," Cockrum laughs. "I don't think anybody has ever had that impression of her."

Regarding Colossus, Cockrum says, "We needed a strong guy for the team, so I drew up a strong guy. The character's armor just kind of fell into place. He was accepted pretty much as is, except that I had given him bare legs, because it seemed only logical that if we're going to show him armored up, the legs should be bare like the arms. But Len Wein didn't like male characters with bare legs. So we decided that his costume would be blue when he wasn't armored up, and that we'd see his legs when he was [armored], because of the unstable molecules of his costume."

Wolverine, created by Wein and Romita Sr., made his debut in *Incredible Hulk* #180. Shortly afterwards, Thomas, Cockrum, and Wein decided to add him to their New X-Men. "Gil Kane, who penciled the cover of *Giant-Size X-Men* #1, accidentally drew Wolverine's mask wrong," Cockrum recalls. "But everybody said, 'Hey, that's kind of neat—it's kind of like Batman.' So we just left it that way.

"I was the first person to take his mask off and come up with a face for Logan. Later on, Chris Claremont and I were the first to reveal that those claws weren't part of his gloves. To be honest, I never liked the Wolverine character much in those days. He was just a nasty little upstart back then."

Cockrum also brought the X-Men a host of supporting characters and villains, including the Starjammers, the Imperial Guard, and the Brood. *Uncanny X-Men*, guided by Cockrum and Claremont, quickly evolved into

Judging by the looks on their faces, the X-Men (opposite page) are shocked by these sketches which show what they might have looked like. The original concept of Nightcrawler (left) was too frightening for Marvel. Phoenix would have been tossed from even the cheesiest '70s disco in this get-up (below). At the bottom is Cockrum's Black Cat. Add a cape, white hair, and elemental powers and you get Storm.

one of the industry's best-selling and most influential titles.

"Today's collectors are quite different from the collectors of my day," says Cockrum, who turned 50 last year. "I wasn't conscious of an 'industry' when I first started reading comic books, and the last thing I ever thought of was how much my comics might be worth someday. I just liked reading them."

The first comic that Cockrum ever read was a *Boy Crimebuster* that his father brought home. "It was 1951, and my dad was a reserve Air Force officer who also taught history. Some kids would hide comics beneath their desks and read them during class, so my dad confiscated this one from a student. I was surprised that he gave it to me, but I was a precocious reader—I learned to read early on because he was smart enough to give me stuff I liked."

Shortly afterwards, Cockrum's dad brought home a *Captain Marvel*. It would change his son's life forever. "I was only eight years old, so I don't remember the story at all, but I do recall that after reading it, I started tying towels around my neck and jumping off the porch. I was scarred early," he laughs.

Unlike many parents in the early 1950s, the Cockrums weren't initially opposed to their son's comic fetish. They actually went so far as to buy him subscriptions to *Looney Tunes & Merrie Melodies*. "Living on a farm in Illinois, we were 15 miles out of town, so I had no contact with mom-and-pop candy stores or any place where I could get a comic book. But I loved them all—the flashy colors, the storytelling."

It wasn't long before Cockrum lost his taste for funny animals and became interested in superheroes in the early 1950s. "I was addicted to [programs like] *The Shadow*, *Gangbusters*, and *Tarzan*, but *The Lone Ranger* was my favorite," he remembers. "I actually volunteered to do the dishes at night because the radio was in the kitchen."

The early '50s were the twilight of the Golden Age, the heroes of which inspired many drawings by the young Cockrum. "Sometimes I'd swipe figures," he remembers, "but even at age 9, I was a costume designer. I came up with things like 'the Spider' a good 10 years before Marvel debuted Spider-Man."

Although it was a creative dawn for Cockrum, the early '50s were a dark period for the comics industry. Psychiatrist Frederic Wetham's 1954 book, *Seduction of the Innocent*, had helped generate enormous amounts of antipathy towards comics. Public pressure on the industry became so great that publishers agreed to regulate themselves through the Comics Code. Comics had to have Code approval to be sold on newsstands. Many publishers couldn't function within Code guidelines and folded their tents.

"Fortunately, most of my favorites made it: *Batman*, *Superman*, *Wonder Woman*, and *Blackhawk*. At the time, Marvel was doing things like 'The Thing That Just Grew There'—all

that Kirby/Ditko monster stuff... But they also produced one of my favorites: *The Black Knight.* It only lasted five issues, but it was my very favorite comic of the early '50s."

One of Cockrum's favorite artists was Wally Wood. "Woody was a big hero of mine," he recalls. "Most of what I recall of his work is a vague mishmash of great-looking rocket ships and monsters and scantily clad women with long legs." Cockrum ended up working for Wood years later at the veteran's Long Island, N.Y., studio. At the time, Wood was doing three newspaper strips for a service newspaper, *Overseas Weekly.* Cockrum penciled 50-odd episodes of a western, *Shattuck,* for the newspaper in the early '70s.

"When I was in the Navy, my buddy in the print shop called me down to show me a big double page of Disney characters having sex with each other and doing lewd things. I stared at the darn thing and said, 'Gee, this looks like Wally Wood's work, but he's my hero—he'd never do this.' Years later, when I entered his studio, the original was hanging on his wall. He'd done it for *The Realist,* and Disney sued their butts off," he says.

Cockrum's other early influences include Joe Maneely, who drew Marvel's *Black Knight,* as well as Gil Kane and Murphy Anderson. Cockrum ended up working with both Kane and Anderson at various points in his career.

"I decided at a rather young age that I wanted to draw comics for a living, so I began sending work to DC when I was only 14," Cockrum remembers. "I would send cover setups, like the Flash facing some villain. In those days, if a fan made a suggestion that resulted in a story, they awarded him with artwork. As an artist, I don't like that policy, but as a fan, it was great." Cockrum was rewarded with the covers of early issues of *Hawkman* and *Green Lantern* which he had inspired. "I always sent stuff to Julie Schwartz, because I had the impression that he was their only editor. Years later, when I introduced myself to Julie, he said, 'Oh, I know you—you're the guy who did this,' and he pulled out an early sketch of mine."

Cockrum's first published work appeared in Gary Groth's *Fantastic Fanzine* in 1968. "I was in Guam, so I was isolated from what was a very active fandom in the late '60s," he recounts. "All of my contact was via the postal service." But readers reacted well to Cockrum's work, and some artists and editors at DC stood up and took note. This became evident when Cockrum finally mustered up the nerve to show up at DC and ask for work.

"Julie Schwartz, the best-known and best-loved editor in the history of comics, agreed to see me," Cockrum recalls. "At that point, I'd written to Julie for years, so he was very nice to me, but he looked at my stuff and told me that I wasn't quite up to DC's standards yet. Nevertheless, he walked me around the offices and introduced me to the guy who was at the time the single biggest star in the industry: Neal Adams. Well, Neal took one look at me and said, 'Oh! It's the famous artist from *Fantastic Fanzine*!' Now I knew he was being sarcastic as all hell, but it was still nice to hear that he knew who I was!"

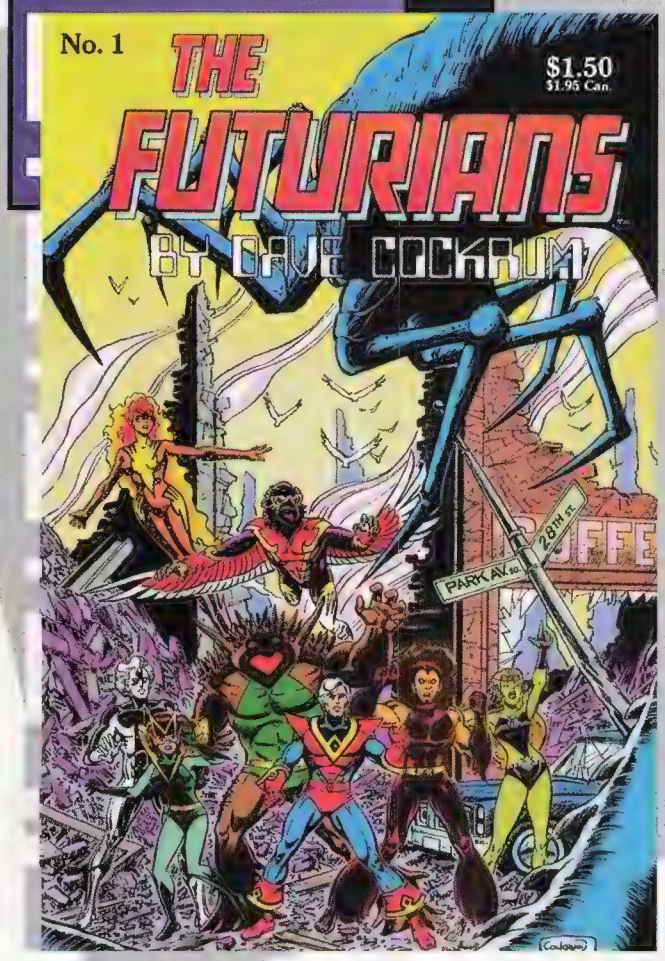
Adams was another one of Cockrum's biggest heroes. "Upon discovering that there was no work at DC or Marvel, Neal sent me to Warren Publishing with a note saying, 'Give this boy work.' In those days, [publisher] Jim Warren was so enamored of Neal that he'd do anything he said." In 1971, at the age of 27, Cockrum received his first plot for Warren's *Vampirella,* which he began penciling for $25 a page. "Neal let me bring my pages to him before I gave them to Warren, and he showed me what to fix. I was glad to be working, but it still wasn't the type of comics I wanted to be doing."

Later that year, Cockrum returned to DC to ask for work. One day he got lucky: Schwartz told Cockrum that artist Murphy Anderson was seeking a background inker for various Superman titles. Anderson, impressed with his work, hired Cockrum, who inked at the veteran's New York City studio each day from 9 a.m. to 5 p.m.

In 1972, Cockrum got lucky again. "Julie gave me a new job because I just happened to be there," Cockrum says humbly. "In those days, I was always at DC, because they had facilities for freelancers to work and hang out [in], and I ended up penciling and inking a 'World of Krypton' story in the back of *Superman.* Marv Wolfman, who wrote it, and I still agree that it was a pretty dumb story. But it was a step in the right direction."

Indeed it was. Cockrum's improvement under Murphy Anderson led to a new milestone in his career: *Superboy*'s "Legion of Super-Heroes" feature. "Storytelling just came

"Financially speaking, it was dumb to leave *Uncanny X-Men,*" recalls Cockrum. "But creatively, *The Futurians* was a high point."



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naturally to me," Cockrum recalls. "Cary Bates, who was writing the Legion at the time, had a tendency to be 'the writer in charge,' but he and I kicked around ideas together, and I contributed bits and pieces here and there." The Legion had suffered a spotty history to that point, but Bates and Cockrum turned it around. Before long, the title was renamed *Superboy and the Legion of Super-Heroes.*

Cockrum left the book after a year and a half because of a policy disagreement. At the time, Marvel had begun returning pages to its artists. Cockrum, aware of this, asked DC for several pages that he had drawn for *Superboy and the Legion* #200, including the wedding of Duo Damsel and Bouncing Boy. "I liked the scene: it was a real nice two-page spread. But they refused to give to me, so I was pissed off and looked elsewhere for work." Marvel quickly offered Cockrum inking work on *The Avengers,* which he inked over Don Heck, Jim Starlin, George Tuska, and Rich Buckler. "My style became stronger and more Marvel-like after working over Buckler," says Cockrum.

Finally, in 1974, Cockrum and writer Len Wein revived the X-Men. *X-Men* meant nearly four years of nonstop work for Cockrum, and by 1977, he felt he needed a break.

"I was just worn out," the artist explains. "I was on staff at the time, during the last days of the so-called Bullpen, and *X-Men* #107 did it for me. With the Imperial Guard in that issue, all those characters drove me nuts. I needed a rest." Cockrum spent the next three years on staff, designing covers and penciling fill-in issues of books like *Ms. Marvel.*

In 1980, Cockrum found himself doing an X-Men storyline for *Marvel Fanfare.* "It was so much fun that I called up Chris [Claremont] and said, 'If John Byrne goes off the book, I want it back!' Coincidentally, Byrne left the following Monday, and I returned with #145."

A year and a half into his second run on *X-Men,* Cockrum began talking to Marvel colleagues about his ideas for an original superteam, the Futurians. "One day, Chris and I were at lunch with Louise Simonson, who was editing *Uncanny X-Men.* It was supposed to be a plotting session, but somehow the Futurians came up. Judging from my enthusiasm, they decided that I was more interested in the Futurians than the X-Men, and they talked me into quitting."

The Futurians, Cockrum says, is still the project of which he is proudest. "Financially speaking, it was dumb to leave *Uncanny X-Men.* But creatively, *The Futurians* was a high point." Jim Shooter, then Marvel's editor-in-chief, had just introduced the graphic novel concept to his company, and Cockrum spent most of 1981 on *The Futurians* graphic novel. Shooter and Cockrum were actually old friends—the two roomed together for several months in 1974. "Shooter credits me as the guy who saved him from having to live at the YMCA," Cockrum laughs.

However, the '80s were a period of uncertainty for Cockrum. He worked on odd projects, but found little into which he could sink his teeth. "Dick Giordano offered me some *Batman* work, but I approached the Batman as just another superhero, and I had these awful scripts from Max Collins," Cockrum complains. "I wasn't happy at all." There were other offbeat projects, too, like a series of Bantam sci-fi/adventure paperbacks and a number of penciling chores for various publishers, but nothing of substance.

Cockrum's luck changed again in 1992. Jim Salicrup, an acquaintance from Marvel's Bullpen days, was named editor-in-chief of Topps' new comics line. Cockrum was soon offered the *Jurassic Park* newsstand covers. "When it rains, it pours," Cockrum jokes. "Within weeks, Valiant called with an exciting Harbinger project, and Shooter offered me all sorts of work for his new company, Defiant." These projects included the *Warriors of Plasm: Home for the Holidays* graphic novel, and an ongoing series, *The Great Grimmax,* which should debut in the late spring or early summer. "Grimmax is the Splatterball champion from Defiant's Plasm universe," explains Cockrum. "He has decided to come to Earth and take up superheroing. I think we may have a real winner with this one."

Cockrum also has two Valiant projects that promise to be big: *Harbinger Files: Harada* #1 and *Turok Yearbook* #1. "I like these Valiant characters a lot," Cockrum says. "They're very different than the costumed superheroes that I grew used to. It's a real nice change of pace."

And what of the Futurians? "I'm not pursuing it actively, but I have occasionally asked around for publishers that might be interested." He says that Shooter has expressed tentative interest in the Futurians as a future project.

Cockrum is also enormously proud of the recently published *Unseen Art of Dave Cockrum.* (The signed and numbered bound portfolio is available at selected comic shops, or for $9.95 directly from the publisher, Sturdy Heart Publications, at 45 Park Place South, Suite 270, Morristown, NJ 07960.) "I had all of these characters that I hadn't been able to use and didn't think I'd find time for," he explains. "Many of these characters were intended for use in the X-Men or the Legion at one point or another, but they didn't make the teams."

Indeed, one never knows where Cockrum's characters will pop up, but pop up they will—perhaps even in the X-Men! "I have always been open to idea of coming back [to the X-Men], but with reservations," he says. Since the characters have changed so much since he last worked on them, Cockrum says, it might take him a while to hit his stride again.

Maybe. But given Cockrum's sense of character and his artistic versatility, it might not take him long at all. ☆

Clifford Meth is a freelance writer based in New Jersey.

"Shooter credits me as the guy who saved him from having to live at the YMCA," Cockrum laughs.

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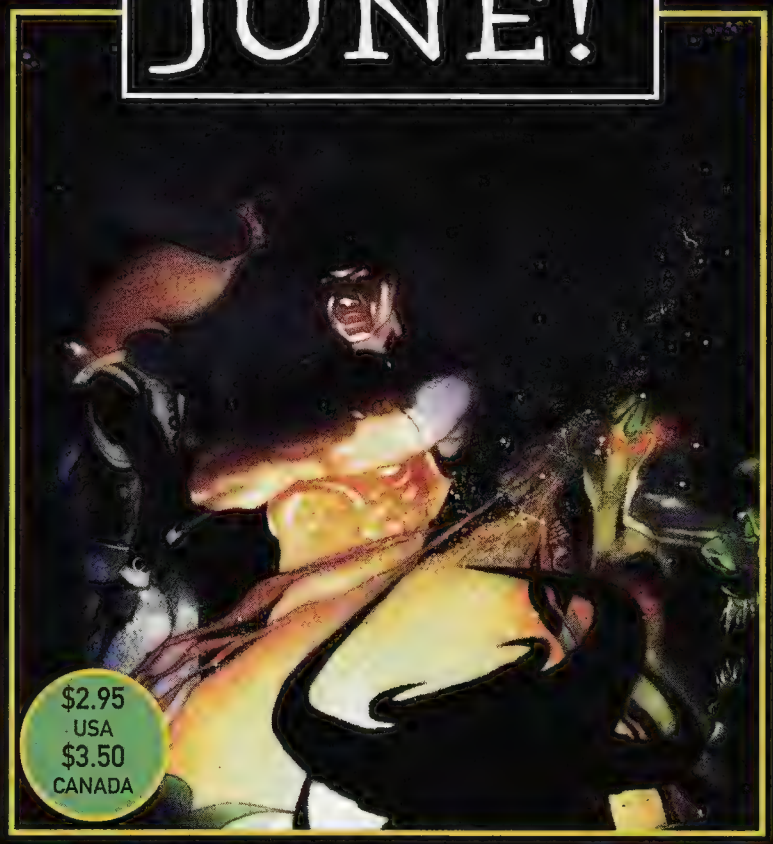
A RUNAWAY BECOMES A MENACE IN A REALM WHERE ANYTHING CAN HAPPEN!



the Drawing board

The showcase of comic book fan art.

The fan with the best entry this month wins a *Predator vs. Magnus Robot Fighter* #1 signed by Bob Layton and John Ostrander and a Platinum *Superman* #75! The three runners-up will receive a *Batman: Vengeance of Bane* #1 (second printing) signed by Graham Nolan and Chuck Dixon, a Platinum *Comics' Greatest World Sourcebook*, a *Deathblow* #1 signed by Jim Lee, a *Bloodshot* #0 signed by Joe Quesada, and an *X-Men* #30 signed by Andy Kubert! Everyone else whose submission appears this month wins a *Bloodshot* #0 signed by Joe Quesada and an *X-Men* #30 signed by Andy Kubert! Congratulations to all!

DF DYNAMIC FORCES™ Special thanks to Dynamic Forces for their generous donation of autographed comic books. You guys are supercalifragilisticexpialidocious! (Whew!)

STRONG GUY © & ™ 1994 MARVEL ENTERTAINMENT GROUP. POOF © & ™ 1994 WIZARD PRESS.

1st Place!

STRONG GUY and POOF
By Ryan Cayabyab
San Francisco, CA

JASON VOORHEES
By Chris Miller
Fullerton, CA

JASON VOORHEES © & ™ 1994 NEW LINE CINEMA

Shadowman © & ™ 1994 Voyager Communications

RUNNER-UP

SHADOWMAN
By Geoff Strout
Poway, CA

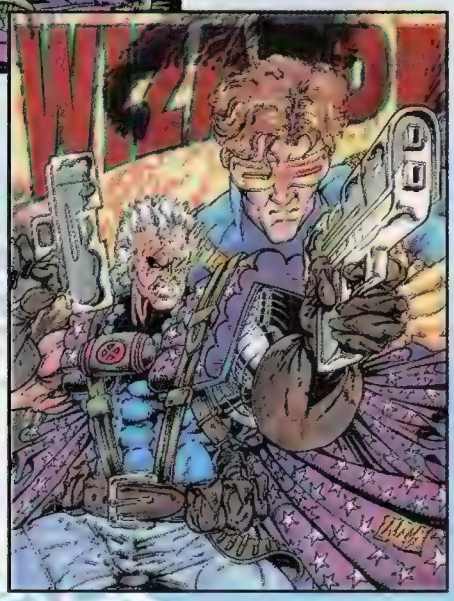
BLOODSHOT
By Dexter Sandiro
Manila, Philippines

CABLE and CYCLOPS
By Adam Fox
Riverdale, GA

TICK
By Justin Scott Cheshire
Ridgecrest, CA

Bloodshot © & ™ 1994 Voyager Communications

The Tick © & ™ 1994 Ben Edlund

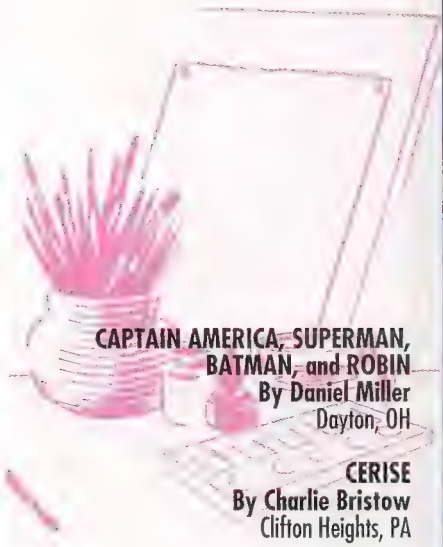


Cable & Cyclops © & ™ 1994 Marvel Entertainment Group

Crystal & Poof © & ™ 1994 Wizard Press

RUNNER-UP

CRYSTAL and POOF
By Bill McEvoy
Rowland Heights, CA



CAPTAIN AMERICA, SUPERMAN, BATMAN, and ROBIN
By Daniel Miller
Dayton, OH

CERISE
By Charlie Bristow
Clifton Heights, PA

Captain America © & ™ 1994 Marvel Entertainment Group, Batman, Robin, and Superman © & ™ 1994 DC Comics.

Cerise © & ™ 1994 Marvel Entertainment Group

Batman © & ™ 1994 DC Comics

RUNNER-UP

BATMAN
By James Dela Cruz
Rexdale, Ontario, Canada

MAGNUS, ROBOCOP, and THE TERMINATOR
By Charles Hermosilla and Willie Mangrobang
Dededo, Guam

STORM
By Brian Coleman
Hampton, VA

Magnus © & ™ 1994 Western Publishing. RoboCop © & ™ 1994 Orion Pictures Corp.
The Terminator © & ™ 1994 Cinema '84.

Storm © & ™ 1994 Marvel Entertainment Group

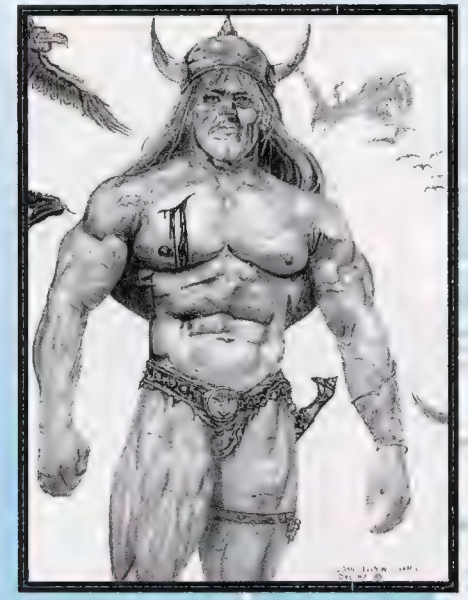
HOT BABE WITH BIG FIREARM
By William E. Canary
Margaretsville, Nova Scotia, Canada

WHO IS THIS CHICK? PERHAPS WILLIAM E. CANARY KNOWS. REGARDLESS, WE DON'T.

OMEGA, BROTHER VOODOO, VALKYRIE, WHITE TIGER, and 3-D MAN
By Andrea Fontanella
Cortemaggiore, Italy

THE LONE WARRIOR
By John Ellis Williams
Reading, PA

ALL THESE AWFUL CHARACTERS © & ™ 1994 MARVEL ENTERTAINMENT GROUP



Entries for The Drawing Board should be sent to:
The Drawing Board
c/o Wizard Press
151 Wells Avenue
Congers, NY 10920-2064

Submissions can be on any form of unlined paper or posterboard, and can be in any medium (oils, crayon, line art, bloody finger, etc.). Neon inks will not print. Artwork must not be larger than 8" x 11-1/4". Do not fold, bend, or roll artwork. Mail flat to avoid damage. Please enclose your name and full address. All entries are nonreturnable and become property of Wizard Press. Employees of Wizard Press are the sole judges of the contests, and all decisions are final. Good luck!

YOU'RE INVITED...

The Wizard Collectors Library Series Volume II

Before Zero Hour:
A Comprehensive Look At DC Comics

All characters shown here ™ & © DC Comics. The DC logo is ™ & © DC Comics.
"Wizard: Collectors Library Series" and the Wizard logo are ™ & © Wizard Press.

Join the celebration this May, as Wizard toasts DC Comics. This 128-page Wizard Collectors Library Edition will start with the early years of DC Comics. Witness the birth of the superhero, as Superman takes to the skies, preparing the way for today's comic book superheroes, and watch as DC takes its place as one of the world's most prominent comic book publishers.

The journey begins with a UV-coated Batman and Superman cover fully painted by Alex Ross, and is highlighted by the DC Sweepstakes, a massive contest in which 500 fans have the opportunity to win incredible prizes, including a Green Lantern #1 from July 1960, with a total value over $2,000 ! ! !

Once again, *Wizard* invites you to take a look-see at eight well-known comic professionals, back when all they wanted was a full bottle and a clean diaper. Try to match the tot to the pro!

AL ORTEGA

1.

J. SCHUYLER

2.

J. SCHUYLER

3.

4.

BIG

1. **Greg Capullo**
2. **Andy Kubert**
3. **Erik Larsen**
4. **Todd McFarlane**
5. **Mark Moretti**
6. **Jerry Ordway**
7. **Darick Robertson**
8. **Jim Valentino**

J. SCHUYLER

5.

AL ORTEGA

6.

AL ORTEGA

7.

AL ORTEGA

8.

BABIES 2

By Rob Samsel

Another look at the industry's top creators in their innocent years.

Answers: A: 5; B: 4; C: 8; D: 6; E: 7; F: 1; G: 3; H: 2.

She-Hulk & Wonder Man ™ & © Marvel Entertainment Group

HUNK & BABE of the month

Deathblow © & ™ Wildstorm Productions

Hunk — DEATHBLOW

Let's circumvent the more obvious jokes we could make about this character's name and instead delve into what suicidal manic-depressives like Deathblow here would do at the beach. Bury people up to their hairlines in the sand? No. Build sand crypts? No. Chum the water? No, no, no, no, no. Why, when dark, depressed, moody comic book characters head off to the beach, it's nothing but hours and hours of Frisbee, volleyball, and playing with pails and shovels. One wonders, though: with only two issues of *Deathblow* out (we won't get into his *Darker Image* appearances—oops, I mean appearance), why would he need a vacation?

Babe — PERSUASION

Thong. Thong. Thong. What a neat-sounding word. Just saying it is fun. You can even use it as the lyrics for "Come and Go With Me," that old song by the Del-Vikings (later remade by the Beach Boys). *Thong-Thong-Thong-Thong-Thong, Thong—Th-Th-Thong-Thong-Thong-Thong-Thong, Thong—Th-Th-Thong, Wa-Wa-Wa-Ooooo.* Wow, it's hard to believe I get paid for this. Anyway, Persuasion here, who wears a thong very well, has a very cool ability, but it's totally redundant and wasted on her. She's got the mutant power to control other people and bend them to her will, and she got totally gypped. I mean, with looks like hers, she can get anything she wants anyway. Except maybe a tan. (How *do* you tan a purple bod?)

Persuasion ™ & © Marvel Entertainment Group

INTRODUCING

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Face front, true believers, for the premiere edition of Marvel Cards featuring the Amazing Spider-Man. It's the first card series ever highlighting all new artwork of everyone's favorite web-slinger and his entire family of characters from the wild world of Marvel.

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a REVOLUTION in COMICS

HARDWARE #16

SHADOW CABINET #1

XOMBI #1

KOBALT #1

MILESTONE

MORE THAN JUST THE COLOR

COMING IN APRIL AND MAY

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BRUTES & BABES

DRAWING POWERFUL COMICS WITH
BART SEARS

Bon jour! Well, here we are with another edition of Brutes & Babes. This month, I'll be talking to you about details. Details can enhance the appearance of many things, including costumes, buildings, bodies, faces, gestures...you get the idea. Sometimes they don't seem to be important, but attention to details can lend believability, life, and interest to a drawing. In many instances, they can take longer to do than the "meat" of the drawing itself.

In the past few months, I've had a tendency to babble (just a little—it's all 'cause of that darn coffee!), so this month, I thought I'd give you a break by printing pictures and letting you pick out the important stuff in each panel. So look sharp at...

DETAILS

SECTION 1: ANATOMICAL DETAIL

SECTION 2: ARCHITECTURAL DETAILS

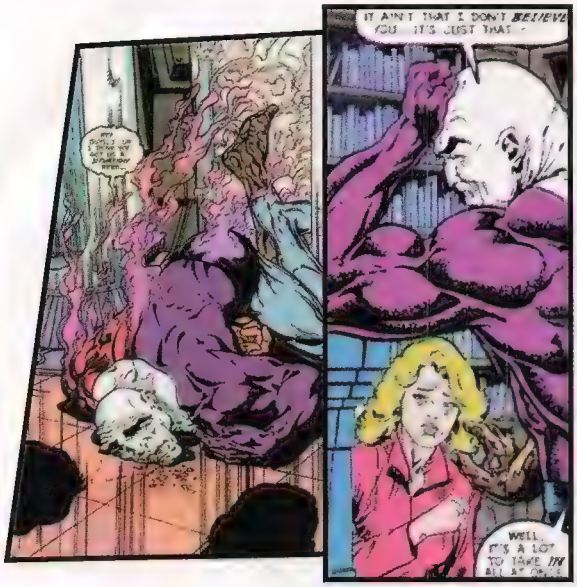
SECTION 3: BACKGROUNDS

SECTION 4: CLOTHING/COSTUME

SECTION 5: EFFECT

SECTION 6: FACIAL DETAILS AND EXPRESSIONS

SECTION 7: GESTURE

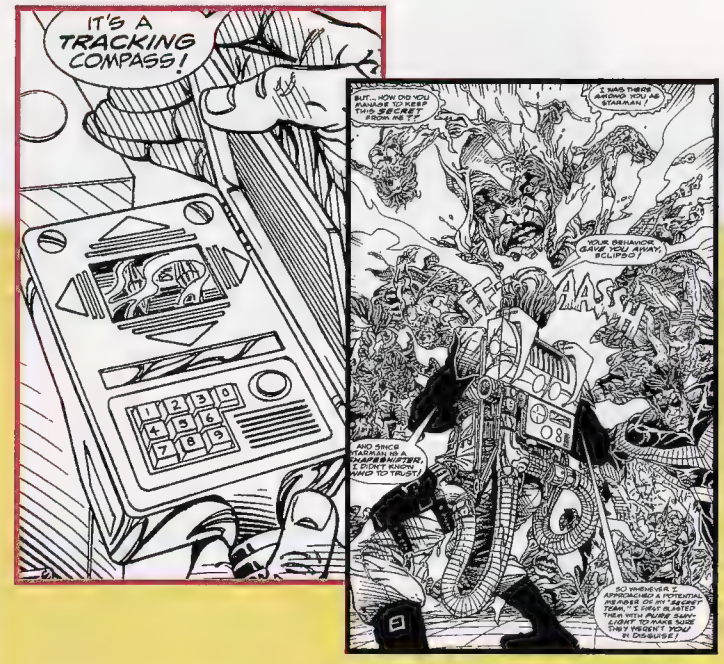


SECTION 8: INTERIORS

SECTION 9: LIGHTING

SECTION 10: PERSPECTIVE

SECTION 11: TECHNOLOGY



JUSTICE LEAGUE EUROPE, ECLIPSO, BRUCE GORDON AND BATMAN ™ & © DC COMICS. X-O MANOWAR ™ & © VOYAGER COMMUNICATIONS INC. TUROK ™ & © WESTERN PUBLISHING. MIDNIGHT SONS ™ & © MARVEL ENTERTAINMENT GROUP.

CLOSING:

Well, hopefully you've learned a little bit from this exercise (even without my babbling!). Details are critical because they can help get the point of a panel across to the reader. Don't skimp on them in favor of style, or omit them because of their difficulty.

Now that you're familiar with details, you can start incorporating them into your drawings—remember, they're just one ingredient in the big comic pie. They may take a long time to draw, but details can really set your work apart from everyone else's.

Dear Brute & Babe

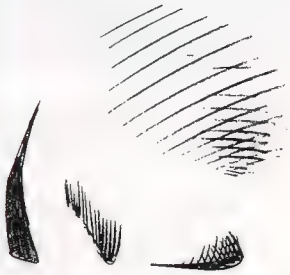
This month, Grant Christman of Crystal Lake (would that be near Camp Crystal Lake of *Friday the 13th* fame?), Ill., has two questions. The first one is: If someone wants to send work to a publisher, do the pencil renderings have to be shaded with gray tones, or should they just be black and white?

Well, Grant, pencil renderings have to be black and white; if your style calls for it, they should also be shaded. Any shaded areas or tones that you do must be rendered with linework (feathering, crosshatching, or stippling). These dark-to-light, black-and-white styles of rendering give the illusion of roundness or depth of force; they're ways of creating a three-dimensional effect on two-dimensional paper. Your drawing style will determine which type or combination of types of dark-to-light rendering you should use, if any. Gray tones drawn with a pencil are usually not acceptable.

Grant's second question was related to his first one: he asked if all artists shade their work the same way. In other words, "Does every panel that a comic artist pencils look like your Cable cover?"

Not every artist pencils the same way. Generally, I pencil quite tightly. "Tightly" means that line weights, renderings, and details are all clearly drawn in before the inker refines the piece. Many artists pencil loosely, leaving decisions about line weight, rendering, and detail up to the inker.

Gray Tones

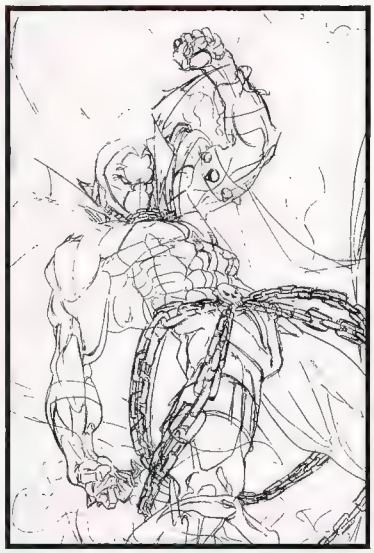


Linework

Titan ™ & © Dark Horse Comics.

This is an example of tight penciling. It's for the cover of an upcoming Dark Horse project, due out this summer—watch for it!

Here's an example of loose penciling. This is the Spawn/Violator cover of *Wizard* #29. I drew this pretty loosely because I inked it myself, as opposed to having another artist do the inking.



Spawn ™ & © Todd McFarlane Productions Inc.

Steven Gaston of Los Angeles, Calif., asks about inking. He wants to know if Indian or Pelikan inks are used in creating comics. He'd also like to know if blue line inking paper is good to use.

Steven, I use Pelikan black drawing ink, but any permanent black India ink can be used. To make corrections, I use Pelikan graphic white ink. Erase your pencil lines, brush the graphic white ink carefully over mistakes, and you have a clean white area to correct—that is, to re-ink.

In answer to your other question, Steven, any paper is good for drawing. Generally, most comic artists use a two-ply "kid" or "plate" finish Bristol board (paper). By "blue line inking paper," I assume you mean paper which comes marked with nonphotographic blue guidelines, which are invisible to printing machinery. I don't use it myself, so I can't vouch for its quality, and I don't know how much it costs, but I can see why people would get a kick out of using it.

Onward...

Little BRUTES & BABES

To start with:

I want you to know that although this section is intended for younger readers, it will also be helpful for anyone who wants to learn to draw, whatever your age gauge might say.

Learning to draw should be fun and exciting. It also has to be taught in steps. Each step should be challenging enough to test the mettle of every learner, though not so challenging as to become frustrating. Each section will start out with the basics and get progressively harder, building slowly through a planned series of exercises to help you learn some good, solid, basic drawing.

So come on, guys—let's start drawing!

1. SHAPES

All drawing starts somewhere. "Where?," you ask. Right here, with basic shapes.

Important words to know from this point on...

form: form, n. Appearance apart from color or material; shape; body; the structural condition of a thing; the arrangement of parts for a pleasing or effective result; an image of a shape; something that gives shape.

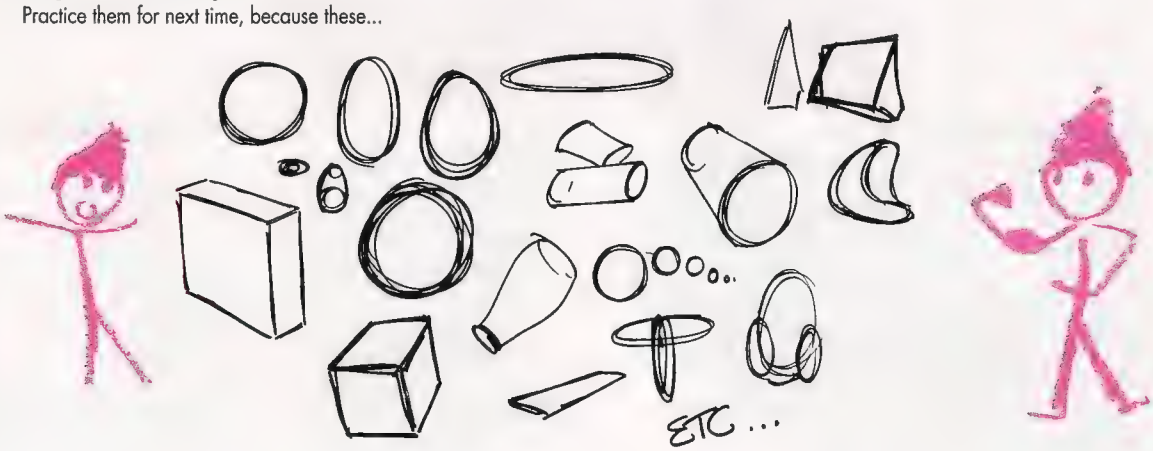
proportion: pro•por•shun, n. The comparative relation between things or magnitudes such as size, quantity, number, et cetera.

bloopy: bloop'e, adj. Drawn without proper regard to form; drawn without a sharp or hard line; saggy.

These are the first three terms. Read them, study them, live with them.

Below are some basic shapes. Your task is to study, analyze, and draw them. You should learn to draw them smoothly and correctly at will. Scribble them whenever and wherever you get the chance. These shapes are simple, although not necessarily easy to master, and they are the core of good basic drawing.

Practice them for next time, because these...



...lead to this...

CLOSING:

Well, that's it for now. Remember, the slow and the disciplined win the race and learn the most. Shapes: keep drawing 'em, and I'll see you here at the Brutes & Babes Ranch next month...

IMAGE'S HOTTEST NEW COMIC TURNS UP THE HEAT

MARC SILVESTRI'S CODENAME: STRYKE FORCE TAKES ON JIM LEE'S STORMWATCH

CODENAME: STRYKEFORCE #s 4,5,6.

BROUGHT TO YOU BY MARC SILVESTRI AND ANDRUW PETERSON.
ONLY FROM IMAGE COMICS.

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CODENAME: STRYKEFORCE ™ & © TOP COW PRODUCTIONS, 1994.
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CONTEST

X-Men...UNLIMITED!!

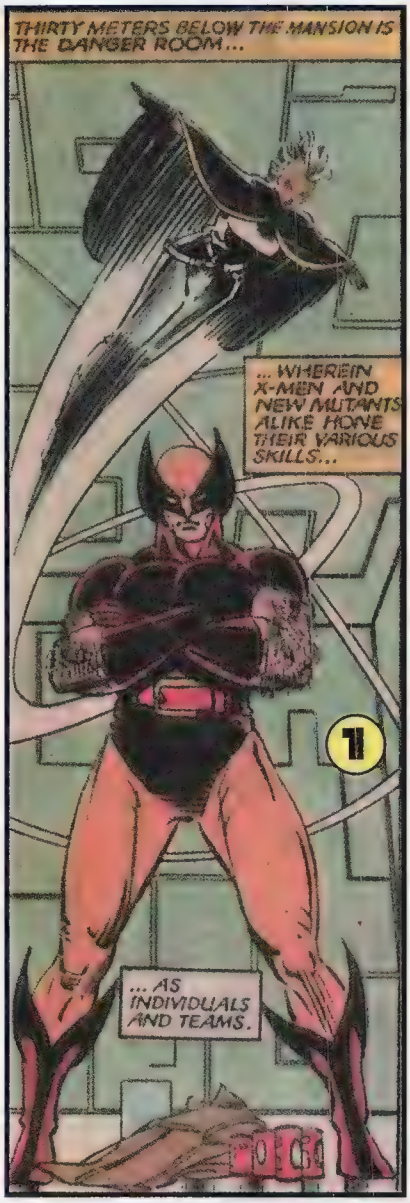
WHETHER YOU PLAY WITH THEM OR JUST SIT 'EM DOWN ON YOUR WINDOWSILL, TOY BIZ'S X-MEN FIGURES ARE SOME OF THE COOLEST TOYS ON THE MARKET TODAY—AND *WIZARD* WANTS YOU TO OWN ALL OF THEM! THAT'S RIGHT, THIS TOTALLY AWESOME *WIZARD* CONTEST GIVES YOU A CHANCE TO GET YER HANDS ON THE ENTIRE TOY BIZ X-MEN COLLECTION. HERE'S WHAT YOU WIN...

The Prize (One winner and one winner only)

Ahab
Apocalypse I and II
Archangel
Banshee
Beast
Bishop
Black Tom
Bonebreaker
Brood
Cable I, II, III, IV, and V
Cannonball
Ch'od
Colossus
Comcast
Crule
Cyclops I and II
Deadpool
Forearm
Forge
Gambit
Gauntlet
Gideon
Grizzly
G.W. Bridge
Iceman
Juggernaut
Kane I and II
Killspree
Kylun
Longshot
Magneto I and II
Maverick
Mojo
Morph
Mr. Sinister
Nightcrawler
Omendom
Raza
Rictor
Robot Wolverine
Rogue
Sabretooth I and II
Sauron
Senyaka
Shatterstar I and II
Silver Samurai
Slayback
Storm
Strong Guy
Stryfe
Sunspot
Trevor Fitzroy
Tusk
Warpath I and II
Wolverine I, II, III, IV, V, VI
X-Treme

...and, just to get on your good side, we're throwing in the 14-inch Sentinel figure and the X-Men's Blackbird jet.

So...how exactly can you win all this stuff?



IT'S EASY. (WELL...NOT *THAT* EASY.) SEE THESE THREE INTERIOR COMIC PANELS FROM THREE DIFFERENT ISSUES OF *UNCANNY X-MEN*? ALL YOU HAVE TO DO IS FIGURE OUT WHICH ISSUES OF *UNCANNY X-MEN* THESE THREE PANELS WERE LIFTED FROM, FILL OUT THE OFFICIAL *WIZARD* ENTRY FORM BELOW, AND BOOM, YOU MAY BE HEADED FOR SOME SERIOUS PLAYTIME!

SHAKE A LEG— YOU'VE ONLY GOT UNTIL MAY 16, 1994!

FILL OUT THIS ENTRY FORM, CHOP IT OFF, AND SEND IT IN TO:

Toy Biz X-Men Contest
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

ENTRIES DUE BY MAY 16, 1994!

NAME (PLEASE PRINT CLEARLY) _____ AGE _____

HOME ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (DON'T FORGET YOUR AREA CODE) _____

STORE NAME (WHERE YOU BUY YOUR COMICS) _____

STORE ADDRESS _____

CITY _____ STATE _____ ZIP _____

Panel One is from *Uncanny X-Men* #_____

Panel Two is from *Uncanny X-Men* #_____

Panel Three is from *Uncanny X-Men* #_____

The Fine Print

Contest is open to anyone except employees of Wizard Press, their immediate families, and those stinkin' muties. Print your name, address, city, state, zip code, telephone number with area code, the name and address of the store where you purchase comics, and the three issues of *Uncanny X-Men* from which the panels were taken on the official entry form, a three-by-five-inch index card, or a standard postcard. Enter as many times as you like. Mail each entry to Toy Biz X-Men Contest, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press, and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winner. No cash equivalent or substitute prize is offered. The prize will be awarded in the name of the contest winner and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. Wizard will not be held responsible should circumstances beyond our control prevent the prompt delivery of the entire prize. Wizard reserves the right to award alternate prizes of our choosing should delivery be delayed beyond what we deem to be a reasonable time. **All entries must be received at contest headquarters by May 16, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winner will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on May 17, 1994, by Wizard Press.

For the name of the winner, available after June 3, 1994, send a stamped, self-addressed envelope to Toy Biz X-Men Winner, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just look in future issues of *Wizard*!

X-MEN, WOLVERINE, BISHOP, STORM, CYCLOPS AND ALL PROMINENT RELATED CHARACTERS ™ & © MARVEL ENTERTAINMENT GROUP

ON A PLANET TORN BY CIVIL WAR, ONE MAN FIGHTS FOR PEACE

UNION™ ZERO

A STORY OF OHMEN ON HIS HOMEWORLD, AEGENA

McWEENEY

WILDSTORM PRODUCTIONS

SHIPPING THIS JUNE

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image™

CUT & PRINT

The comic insider's guide to Hollywood.

BY DAVE GALVAN

Canceled?! Whaddaya mean, canceled? Just 'coz Mags sucked my insides, doesn't that count fer ratings? Oh, that was the comic book. Oh, OK, bub.

WOLVERINE™ & © MARVEL ENTERTAINMENT GROUP

Welcome to another exciting installment of Cut & Print! This month, I have more news on all the happenings in show biz, as well as something that you won't see anywhere else: a script review of this summer's *The Shadow*!

According to published reports, CJOH-TV in Ottawa, Canada, has dropped the *X-Men* animated series from its programming schedule. The reason originally cited was that the cartoon was too violent, but now the station says that the series was bumped because another program had to be shown in the 11 a.m. time slot.

Speaking of Canada, the CRTC, the Canadian version of the FCC, held hearings this past February on whether or no to allow a nationwide cartoon network Two companies are vying for the spot Fun TV, which is composed of Nelvana Cinar, and several unnamed business partners, and the Family Channel. The CRTC will rule this June on who will be allowed to start the Canadian Cartoon Network.

Fantastic Four fans might want to check out *Carnosaur*, a Concorde flick that was made and rushed into theaters to capitalize on *Jurassic Park*'s success, because it's shown with the only officially released theatrical trailer for the FF film. In fact, the FF trailer is the only thing about this movie worth watching. You can find *Carnosaur* in your local video store.

Marvel Animation will be producing both Fantastic Four and Iron Man cartoon shows. First up is the FF cartoon, which is going into preproduction as we speak. I've seen some of the character designs for both series, and they look great; they very much resemble the John Byrne versions.

X-MEN BANNED?

CANADIAN STATION CANCELS CARTOON

Last issue, I told you that *Star Trek: The Next Generation* plans to leap to the big screen. Seems the script has been changed: the storyline now features an alien race finding a derelict spaceship containing the cryogenically frozen body of James T. Kirk. Kirk is then thawed and brainwashed by the aliens into fighting the *Next Generation Enterprise*. Filming will begin in April.

It now seems that William Shatner will be the only returning classic *Trek* actor. Leonard Nimoy has publicly stated that he wants nothing to do with the movie. His role in the script consisted of walking on at the end of the picture, saying a few lines, and walking off. Nimoy turned it down without even reading it. Besides Spock, the only classic characters to turn up in *The Next Generation* have been McCoy and Scotty, and actor James Doohan (Scotty) has publicly stated his contempt for Shatner.

No matter what happens, Shatner must be a happy camper these days. His *Tek-War* TV movies have received public acclaim, mixed critical reviews (don't worry, Bill, I like them!), and good ratings to boot. His book, *Star Trek Memories*, has sold enough copies to warrant a sequel, *Star Trek Movie Memories*, for which he will

be paid around $1.5 million—about as much as Dan Quayle got for his memoirs.

Patrick Stewart, aka Captain Picard, hosted *Saturday Night Live* this past February 5. Stewart appeared in a *Love Boat: The Next Generation* skit, an interesting if not completely satisfying spoof.

20th Century Fox wants to do another *Alien* film, even though Sigourney Weaver's character, Ripley, died in *Alien3*. Fox is so serious about continuing the series with Weaver that it signed *Buffy the Vampire Slayer* scriptwriter Joss Whedon to draft a screenplay.

Tim Burton, who recently signed a multipicture deal with Warner Bros., is considering directing an adaptation of an Edgar Allan Poe story, "The Fall of the House of Usher," and *Catwoman*.

The Simpsons has been picked up by the Fox network for 72 more episodes over the next three seasons.

The newly reformed Harvey Entertainment will produce 13 brand-new *Baby Huey* cartoons, which will be syndicated by Claster. New versions of both *Richie Rich* and *Casper, The Friendly Ghost* will also hit your TV screens next fall.

Nelvana seems to be becoming a big animation studio these last few years. Recently, *Tales from the Cryptkeeper* was picked up for at least eight more episodes for the fall of '94 on ABC. Nelvana was also hired by Gaumont, a French TV station, to produce 52 half-hour episodes of an animated *Highlander* cartoon. It also produces *Eek, The Cat* for Fox, which has picked up the series for next year, and *Cadillacs & Dinosaurs* for CBS.

Rumor has it that Nelvana recently received financial support from Kathleen Kennedy and Frank Marshall to produce a feature film based on the Clive Barker novel *The Thief of Always*. In fact, Nelvana is now producing a leica (pronounced "lie-ca"), a film version of storyboards, for an unnamed feature that everyone is keeping quite hush-hush. I will go on record right now and predict that it's for *The Thief of Always*.

Kennedy and Marshall are also talking to Nelvana about doing films based on the books *The Sign of the Seahorse* by Graeme Base, *The Trumpet of the Swan* by E.B. White, and a host of others.

In the most recent chapter in *The Flintstones* screenwriter credit hoohah, Universal Studios gave script credit to the team of Tom S. Parker and Jim Jennewein, with story credit going to Michael Wilson. Over 35 people helped write *The Flintstones*, and writers have charged that the moviemakers violated a Writer's Guild of America rule by having more than one writer work on the script at the same time without a WGA waiver. Universal denies these allegations. This so-called "table writing" is believed by some to deprive writers of credit and payment.

I'll keep making movies, even if I have to write, produce, direct, star, and cater them myself! They can't stop me—I'm Captain Kirk, dammit!!

Disney will release *The Return of Jafar* on May 20. This sequel to *Aladdin* will star most of the characters from the original, including Jafar, the first film's villain. The movie is being released direct to video under the new Walt Disney Home Video Presents banner, which was designed for the distribution of original films on video. Disney will cease shipping *Aladdin* to stores on April 30, but *Jafar* should still boost rentals of the film. The sequel takes place where the first movie leaves off, with Jafar trapped inside a magic lamp.

Disney will open an animation studio in Vancouver, British Columbia. Word of mouth is that one of the first series produced by this studio will be an animated *Aladdin* series.

Disney is also considering a sequel to the popular *Who Framed Roger Rabbit?* Even though it purchased the rights to the book sequel, *Who P-p-p-plugged Roger Rabbit?*, Disney decided not to make the film, instead producing several theatrical shorts. The studio is currently

"Gee Fred, without a windshield, I'm able to catch an awful lot of bugs in my mouth."

mulling over several scripts. A sequel might cost less than the $55 million price of the original. The crew had to create computers and programs to mix animation and live action for the first movie, but all that technology is standard in the special effects business today.

Castle Rock Entertainment, which has had the best luck in translating Steven King novels into movies, will produce a film based on King's best-selling *Dolores Claiborne*. The story, about a woman who is accused of killing her abusive husband, will star Kathy Bates and Jennifer Jason Leigh.

I guess it's safe to say that Scotty and Spock won't be showing up in any of Shatner's *TekWar* movies.

™ & © WILLIAM SHATNER

ABC's *The Critic* is currently on hiatus, which means that no more episodes will be produced until ABC decides if it wants to air the show next fall. The animated comedy series was uproarious when it spoofed the Hollywood in-crowd, but not as funny when it focused on the main character, Jay, a New York film critic with weight and hair problems.

Lois & Clark: The New Adventures of Superman's chances of getting picked up next season are improving. The ratings of the ABC series have increased slightly—not dramatically, but respectably. *Lois & Clark*'s biggest competitor is the CBS show *Murder, She Wrote*, which is up for grabs at the end of the year. ABC hopes that Angela Lansbury will want to leave *Murder, She Wrote* (which is the only show to last 10 years with the same story week after week) this year, giving a large chunk of the viewing audience a chance to decide between *Lois & Clark* and NBC's *seaQuest DSV*.

VIACOM GETS PARAMOUNT

Viacom Inc. successfully bid for Paramount Communications, surviving a five-month battle in court, on Wall Street, and in board rooms.

Viacom topped rival QVC Network Inc. with a very complex offer worth around $10 billion.

Viacom's 70-year-old chairman, Sumner Redstone—a man who started his career managing two movie theaters, and will now personally control the world's second-largest media conglomerate—has now become the most powerful executive in the entertainment business.

Redstone had to merge Viacom with Blockbuster Video—a merger which is still not finalized—in order to get the capital to invest in Paramount.

The Viacom Empire:

Viacom: A cable TV owner which generates nearly $2 billion in annual revenue. It owns the MTV, VH-1, and Nickelodeon cable networks, the Showtime pay-TV channel, five TV stations, 14 radio stations, and a cable system with 1.1 million subscribers.

Paramount: Paramount Pictures owns Paramount Television (which produces the *Star Trek* series, *Entertainment Tonight*, and *Arsenio Hall*), seven TV stations, and a stake in the USA cable network (which in turn owns the Sci-Fi Channel). It also owns Madison Square Garden, the New York Knicks and New York Rangers (both of which play at the Garden), five theme parks, and a Canadian movie theater chain. Its publishing companies include Simon & Schuster, Prentice-Hall, and Pocket Books.

Blockbuster: The nation's largest video store retailer, with more than 3,500 video stores in the U.S. and nine other countries. It's a leader in retail distribution of music, with more than 500 stores, including Sound Warehouse and Music Plus. It also owns a 70.5-percent stake in Spelling Entertainment Group, which produces *Beverly Hills 90210* and *Melrose Place*, and a 37-percent interest in Republic Pictures.

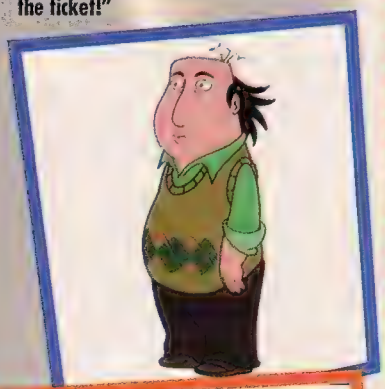
With this conglomerate, Viacom is now the second-largest media franchise in the world, second only to Time-Warner. Each conglomerate will probably now try to launch its new TV network before the other. ☆

Lois & Clark has been a huge hit with critics (if not comic book fans) because it focuses on the relationships between the characters and not "Superman vs. Villain #24601." Critical acclaim has given several network shows a new lease on life, among them *Lois & Clark* (its early ratings were abysmal), *The Adventures of Brisco County Jr.*, and *The X-Files*.

If you've been keeping score at home, you've noticed that they're not running the titles of the episodes of *Lois & Clark*. Well, I happen to have been putting my nose to the grindstone, and can give you a guide to all the episodes that have aired as of this writing: #1: "Pilot," 9/12/93; #2: "Strange Visitor," 9/26/93; #3: "Neverending Battle," 10/3/93; #4: "I'm Looking Through You," 10/10/93; #5: "Requiem for a Superhero,"

10/17/93; #6: "I've Got a Crush on You," 10/24/93; #7: "Smart Kids," 10/31/93; #8: "The Green, Green Glow of Home," 11/7/93; #9: "Man of Steel Bars," 11/14/93; #10: "Pheromone, My Lovely," 11/21/93; #11: "Honeymoon in Metropolis," 11/28/93; #12: "All Shook Up," 1/2/94; #13: "Witness," 1/9/94; #14: "Illusions of Grandeur," 1/22/94; #15: "Ides of Metropolis," 2/6/94; #16: "Foundling," 2/20/94. Episode #13 was supposed to be broadcast almost a month earlier, but was pulled for re-editing. If you look, you can see Christmas decorations in the *Daily Planet* building. ☆

***The Critic*: "Yeeeaaah, that's the ticket!"**



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SCRIPT PREVIEW

Spoiler warning!!! In the following script review, I give away major plot points in an upcoming movie, *The Shadow*. If you don't want to know the story, than I suggest you skip this.

The Shadow

By David Koeep
Based on the characters created by Walter B. Gibson.
Final Draft
January 17, 1991

"Who knows what evil lurks in the hearts of men? The Shadow knows!" This is easily the most famous catch phrase ever written for a mystery. The Shadow radio show ran from the '30s right into the '50s, and was one of the most popular radio dramas of all time.

I was really looking forward to reading this script, written by *Jurassic Park* screenwriter David Koeep, because the Shadow has always been one of my favorite characters. Universal wrapped the film recently, which stars Alec Baldwin as the title character. I hope to have photos for you next issue.

I thought the whole concept sounded fascinating—until I read the script. It's quite possibly one of the worst interpretations of a character since *Howard the Duck*; the masked crime fighter becomes a bloodthirsty vigilante who is dark and brooding. (I know, real original.)

We start off in Tibet, circa 1926, where we find Lamont Cranston ruling a good chunk of the country. He is called Ying Ko, and he is judge, jury and executioner. He sentences a fellow named Li Peng to death because he cannot pay the amount of taxes that Cranston thinks he should pay.

That night, Cranston is abducted by Naljorpa, giant Tibetan warriors who shoot sparks out of their fingers. They take him to talk to someone who looks like a 15-year-old-boy, Tulku. He is an ancient being, and believes Cranston would make a good pupil.

We then cut to New York in 1933. Cranston—or the Shadow, as he is called—has been around for about five years now, and has made quite a name for himself. The Shadow's outfit is described as "a black slouch hat pulled low over his eyes, a black cloak draping his entire body, concealing his feet, giving him the illusion of floating in the mist..."

Cranston eats dinner with his uncle, Police Commissioner Wainwright Barth (Jonathan Winters), at a place called the Cobalt Club, where he sees a young woman named Margo Lane (Penelope Ann Miller). There seems to be some sort of natural psychic link between them, although that subplot is never clarified. Lane's father (Sir Ian McKellen), a brilliant scientist, has fallen under the spell of someone named Shiwan Khan (John Lone), a descendant of Genghis Khan, who naturally wants to take over the world.

Khan also has the powers of the Shadow—they can both become virtually invisible—and he wants Cranston to join him. Cranston says no, and then the game is afoot. Khan, with Margo's father, plans to build a large atomic bomb and devastate New York. Cranston then seems to have a big struggle with the dark side of himself. He has urges to kill Margo for no reason at all.

The climax is about as exciting as watching a turtle walk up a long hill. Cranston must stop Khan (using his autogyro!) from exploding the bomb, and Margo must make the man she loves trust her.

Changing Cranston into a bloodthirsty, distrustful fool is not a very attractive idea. At one point, he says, "It has been a long time since I felt hot blood on my hands. Too long." In the pulps and the radio series, Cranston was an adventurer and criminologist. Why must every comic book character today be dark and emotionally disturbed like Batman? Whatever happened to the good old days when heroes were heroes, and they fought crime because they knew it was the right thing to do?

This movie is very much a cross between *Batman* and *Big Trouble in Little China*. Everything in this script was borrowed from another movie. Khan, at the very end, falls to his death. How many superhero movies have had the villains die by falling? Let's see now: there's *Batman*, *Captain America*, *Darkman*, *Dick Tracy*, *Fantastic Four*, *The Rocketeer*, and *Superman II*, to name a few. Hey, Hollywood, how about some original ideas? ☆

Here's to you, Jack.

JACK KIRBY
1917 - 1994

His life enriched us.
His legacy sustains us.
Few gifts are as precious.
Here's to you, Jack.
You will be missed.

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CONTEST

Give birth...to a Madman!

IN AN UNPRECEDENTED MOVE, MADMAN CREATOR MIKE ALLRED AND *WIZARD* HAVE TEAMED UP TO BRING YOU THE KEENEST CONTEST EVER HELD ON THE PLANET EARTH. SO...WHAT EXACTLY IS IT?

What Ya Gotta Do To Win:

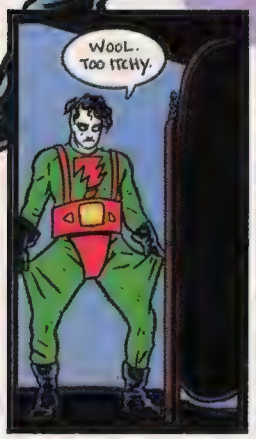
ON A PIECE OF UNLINED PAPER OR POSTERBOARD NO LARGER THAN EIGHT BY 11 AND A QUARTER INCHES, DRAW THE COOLEST MADMAN COSTUME IMAGINABLE. YOUR ART CAN BE IN ANY MEDIUM: PENCIL AND INK, OILS, CRAYON, MARKER, CIGAR STUB, ET CETERA. (BUT DON'T USE NEON OR METALLIC INKS OR ANYTHING FANCY LIKE THAT; THEY WON'T PRINT.)

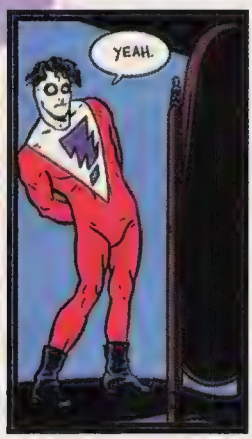
SO...WHAT HAPPENS NEXT?

THE WIZARD PANEL OF JUDGES WILL SORT THROUGH ALL OF THE ENTRIES, LOOKING FOR ORIGINALITY AS WELL AS ART SKILL, AND WILL NARROW IT ALL DOWN TO THE BEST 38 ENTRIES.

SO THEN...?

THEN WE SHIP 'EM ALL OFF TO MIKE ALLRED, WHO WILL CHOOSE THE GRAND, SECOND, THIRD, AND FOURTH PRIZE WINNERS. THAT'S ALL FINE AND GOOD, BUT WHAT'S IN IT FOR YOU? GLAD YOU ASKED. HERE'S THE SPIFFY STUFF YOU CAN WIN...





Grand Prize (One winner)

The grand prize winner will have his or her costume design appear in the story of an upcoming issue of *Madman Comics*! You got that? Madman will wear your costume *in the actual comic book story!* Neat, huh? But that's not all: you'll also receive an original piece of framed Mike Allred art depicting Madman in the costume you created. This piece will be dedicated to you by Mike Allred!

Second Prize
(3 winners)

Three lucky dogs will have their costume entries appear in the letters section of an issue of *Madman Comics*, and will receive a copy of *Madman Comics* #1 signed and with an origina interior sketch by Mike Allred!

There's no time to waste! The deadline's May 27, 1994!

Third Prize
(10 winners)

Ten third prize winners will receive a copy of *Madman Comics* #1 and a set of the upcoming 50-card Madman trading card set signed by Mike Allred.

Fourth Prize
(24 winners)

Fourth prize winners get a copy of *Madman Comics* #1 signed by Mike Allred and a sculpted Madman pin.

Fifth Prize
(100 winners)

Fifth prize winners get a copy of *Madman Comics* #1 signed by Mike Allred.

Sixth Prize
(100 winners)

Sixth prize winners get a Madman promotional poster.

IF YOU WANT TO DRAW A NEW JUMPSUIT FOR MADMAN, GREAT, BUT DON'T FEEL RESTRICTED TO JUMPSUITS. DRAW WHATEVER KIND OF OUTFIT YOU LIKE: A SPACESUIT, DEEP SEA DIVING GEAR, AN INFLATABLE RUBBER SUIT, ARMOR, WHATEVER. REMEMBER: THE MORE ORIGINAL YOUR ENTRY, THE BETTER YOUR CHANCES OF WINNING!

REMENBER: DO NOT FOLD, BEND, OR ROLL ARTWORK; MAIL FLAT TO AVOID DAMAGE. ALL ENTRIES ARE NONRETURNABLE AND BECOME PROPERTY OF WIZARD PRESS.

COMPLETE YOUR DRAWING OF A NEW MADMAN COSTUME, WRITE YOUR NAME AND FULL MAILING ADDRESS ON THE BACK, FILL OUT THE OFFICIAL ENTRY FORM, AND MAIL THE WHOLE KIT AND KABOODLE TO:

Madman Contest
c/o Wizard Press
151 Wells Ave.
Congers, NY
10920-2064

MADMAN™

ENTRIES DUE BY MAY 27, 1994!

NAME (PLEASE PRINT CLEARLY) _____ AGE _____

HOME ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (DON'T FORGET YOUR AREA CODE) _____

STORE NAME (WHERE YOU BUY YOUR COMICS) _____

STORE ADDRESS _____

CITY _____ STATE _____ ZIP _____

The Fine Print

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and Dr. Flem. Print your name, address, city, state, zip code, and telephone number with area code on the Official Madman Entry Form, a three-by-five-inch index card, or a standard postcard. Art submissions must be on a piece of unlined paper or posterboard no larger than eight by 11 and a quarter inches, and must have the contestant's name and full mailing address printed on the back. They can be done in any medium except neon and metallic inks. Do not fold, bend, or roll artwork; mail flat to avoid damage. Enter as many times as you like. Mail each entry to Madman Contest c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press, and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the contest winners and are not transferable. Only one prize per household. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. **All entries must be received at contest headquarters by May 27, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. Prize winners will be selected by employees of Wizard Press and by Mike Allred. All decisions are final.

For a list of winners, available after June 16, 1994, send a stamped, self-addressed envelope to Madman Winners, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just look in future issues of *Wizard*!

MADMAN AND ALL PROMINENT RELATED CHARACTERS ™ & © MICHAEL DALTON ALLRED.

ULTRAVERSE: YEAR ONE

The creators of Malibu's new universe talk about building a better universe, taking chances, and making creators happy.

By Andrew Steven Harris

"Our philosophy is: if it ain't broke, then break it and do it again," says Malibu Comics Editor-in-Chief Chris Ulm. "We aren't the biggest out there, so we have to be innovative—in our products, in our creator deals, everything."

Journey back in time to the summer of 1993. Every major comic book company is either producing a new universe or heavily promoting existing ones. Dark Horse Comics introduces its Comics' Greatest World; Marvel Comics releases its Frontier imprint and Clive Barker's Razorline; DC Comics promotes its "Bloodlines" summer annuals crossover; Continuity Comics pushes its "Deathwatch 2000" crossover; and Valiant and Image Comics unleash their *Deathmate* crossover.

With so many heavily promoted books to choose from, and only a limited budget with which to order new titles, what were retailers to do?

If retailers were smart, their answer was, "Order Ultraverse."

Malibu's new superhero universe has managed to capture readers' imaginations with groundbreaking new promotions and solid storytelling that boasts equally meritorious writing and art. Capital City Distribution named Ultraverse the best universe to debut in 1993, but the award only reinforces what Ultraverse readers already knew: Malibu's creation was the year's hottest new ticket.

The Ultraverse has defied conventional wisdom in a number of areas, most notably in the area of creator profit from the company's success. While Malibu owns the actual characters, the creators behind the Ultraverse share fully in the profits from both the comic books and any merchandise related to the line.

But Malibu hasn't just restructured its accounting practices: it has also restructured its comics line to make the Ultraverse the centerpiece of its publishing portfolio. The publisher has discontinued its long-held Eternity imprint, which previously published black-and-white manga-style titles, and its Genesis line, which published Malibu's mainstay *Protectors* title and longtime *Dinosaurs For Hire* and *Ex-Mutants* books.

Malibu will continue to publish popular licensed titles like *Star Trek: Deep Space Nine*, and it has just acquired the rights to the upcoming *Star Trek: Voyager* TV series and the *Mortal Kombat* video game. But apart from a handful of licensed books, its creator-owned Bravura titles, and its small line of Rock-It Comix music magazines, the only books Malibu will publish will be Ultraverse books. Although the Ultraverse has expanded at a rapid pace, Malibu doesn't think that the imprint's growth will overwhelm its readers: because of its cutbacks, Malibu will actually publish fewer titles than it did before it launched the Ultraverse.

So...what's so special about this Ultraverse?

"I want to turn back the clock on the industry and put the stories in the limelight," Ulm says. "I want to move away from the collector mentality. We're not going to reprint anything, so these books are already great investments."

The philosophy behind the Ultraverse is the result of a creator conference in Scottsdale, Ariz., where the imprint was

All characters ™ & © Malibu Comics Entertainment Inc

Rogue Prime: Ready to rumble.

Ray from *Freex*.

The domain of Sludge.

conceived. In the year between the conference and Ultraverse's debut, the imprint's "founding fathers"—Mike W. Barr, Steve Englehart, Steve Gerber, James D. Hudnall, Gerard Jones, Larry Niven, James Robinson, and Len Strazewski—collaborated on a "bible" for the universe that would keep the titles consistent.

"Our whole approach to the Ultraverse is a combination of different people's approaches," Ulm says. "We have a framework, a conceptualized back story, that lets us tie together an entire line of comics. *Sludge* is a very different book from *The Strangers*, but both books are equally interesting. It will let us have a character as powerful as Galactus and a character as strange as Howard the Duck in the same universe, [and] also have it all make sense."

"There are no holes in the Ultraverse," adds Ultraverse Editor Hank Kanalz. "Our continuity is not something that happens after the fact. We're building the Ultraverse by building it on a foundation."

The Ultraverse thus far consists of *Hardcase*, *Prime*, *The Strangers*, *Freex*, *Mantra*, *Prototype*, *Firearm*, *The Solution*, *The Night Man*, *Sludge*, *Solitaire*, *Rune*, and *Wrath*—that is, all of the titles which appeared in the imprint's first eight months, except *Exiles*. Malibu intended that book to be a mini-series from the start, although it kept that fact secret to enhance the drama of the "Break-Thru" crossover.

By the time you read this, Malibu will have introduced another regular "title," an anthology/showcase book called *Ultraverse Premiere*. Malibu is publishing *Premiere* in an unusual form: the title will exist solely in "flip book" format, floating from one Ultraverse title to another from month to month.

"*Ultraverse Premiere* is a revolutionary concept," says Kanalz. "It's a floating book, and each issue is actually two books at [a total of] 64 pages, and not just one 32-page comic divided in two. There will also be an additional tie-in [story] between *Premiere* and the book it's appearing with."

Kanalz says that *Ultraverse Premiere* is "not a fluff book. It's a way to introduce new characters and new concepts without having to keep putting out a new #1, and a way to reinforce existing characters, particularly those that are part of an ensemble cast. It's an ongoing anthology [of] everything related to the Ultraverse."

Ultraverse Premiere #1 features the brand-new character Ripfire on the cover. The Ripfire story on the interior is written and drawn by Darick Robertson, who currently handles the art on *The Solution* and Marvel's *New Warriors*. The book also features a *Mantra* character, Warstrike, who will get his own title at the conclusion of his three-chapter story arc in *Ultraverse Premiere*.

Malibu plans to spin off a title from the "Break-Thru" crossover, an Avengers-style team book called *UltraForce*. The team includes established characters such as Hardcase, Prime, and Prototype as well as characters who don't currently headline a series. It also includes an ex-Exile, Ghoul, one of the few to survive the cataclysmic events of *Exiles* #4.

Fan-favorite George Pérez, who penciled both *Break-Thru* crossover bookend issues, will be the monthly penciler for *UltraForce*. *UltraForce* will become the Ultraverse's 14th ongoing series (not counting *Ultraverse Premiere*) in August, but will debut in two minicomics packaged with upcoming issues of *Wizard*.

Warstrike gets ready for his own title.

Warstrike, set to debut in mid-'94, will become the Ultraverse's 15th regular title. Malibu senior editor and Warstrike creator Dan Danko will handle the writing chores, while Hoang Nguyen, of *Punisher: War Zone* fame, will pencil the book. Veteran Walt Simonson, who created some of the Ultraverse character designs, will provide the cover art for the first issue. Simonson will also create a Warstrike/Star Slammers promotional poster, providing crossmarketing with his Malibu-published Bravura book.

Danko says that *Warstrike* has a new take on the superhero theme: a character who is addicted to his superpowers. "The concept is that he has the ability to see a short distance into the future: he calls it 'going on the wire,'" Danko says. "But his powers are limited—he has no control over them. He knows that they're usually connected to an adrenaline surge, such as when he's attacked.

"Eventually," Danko says, "Warstrike becomes addicted to going on the wire; he becomes addicted to his superpowers. He's an Ultra junkie. And like any drug addict, he starts to develop a tolerance for his addiction, so he has to put himself into more and more dangerous situations. So in any given situation, he ends up taking the most dangerous route possible."

But, Danko says, Warstrike is not the typical Punisher-style walking arsenal. "He's not a big-gun type of character," he says, although Warstrike does travel heavily armed. "There's much more than what appears on the surface. He's a hero, but he can't come to terms with the stuff he's unable to do, and doing disturbing things will affect you. There's a whole lot of character continuity going on: what happens to Warstrike in issue #5 will have relevance in issue #50."

Warstrike artist Hoang Nguyen adds, "I enjoy drawing characters with big guns and a big attitude, [but] Warstrike has all these elements and a whole lot more—he's a fun character, and the book has a lot of action, but it also has an element of humor, and that's what gives *Warstrike* three dimensions. I'm really happy with the story content on this one. Everyone's work on the project was top-notch, and things seem to have come together rather nicely. This is definitely some of my best work to date."

Malibu's plans include a Strangers/Mantra crossover and a Prime/Firearm crossover. The latter story, "Rogue Prime," will change the face of the character forever, according to creators Gerard Jones and Len Strazewski.

"Prime will be coming to another stage in his life, moving from childhood to adolescence, in that stage where you're trying to impress adults, and trying to find your own way," Jones says. "He'll be struggling to figure out what a hero is supposed to be, fluctuating between what his ego wants and what he knows is good. This new Prime will be unpredictable, and might do things in his own self-interest."

"The look of Prime has always been based on Kevin Green's concept of himself as a hero," Strazewski says. "Firearm is a very macho, grizzled, veteran character. These attributes will influence Kevin and the whole direction of *Prime*."

According to *Prime* artist Norm Breyfogle, Firearm has a decidedly maturing affect on Prime, and the new costume Breyfogle designed for Prime is intended to reflect that. "Of course," Breyfogle says, "since Kev's only 13, his idea of mature is underdeveloped—although 'overdeveloped' may be a better word for this new tattooed, spiked, chained, and leather-clad monstrosity."

Readers can find the Prime/Firearm crossover in *Firearm* #6 and *Prime* #10, though the creators say that the events of the crossover will affect both characters for some time to come.

Malibu has made a number of changes to accommodate the Ultraverse. Its coloring department now uses computers to color all of its titles, and now works 24 hours a day. It has also launched a retail sales representative program to help local retailers meet their needs. The program will eventually expand from southern California to include most of the key areas of the country.

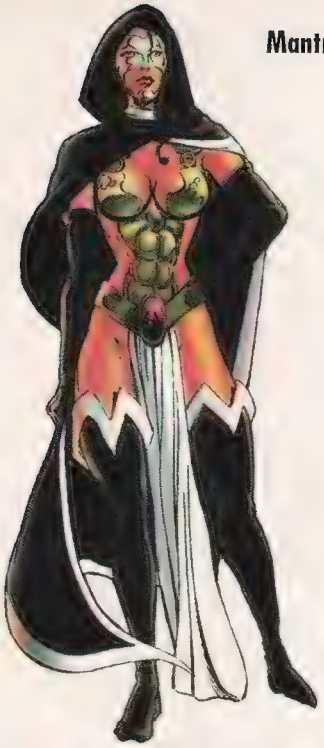
These changes will allow Malibu to continue to focus attention on the promotions and editorial content of the Ultraverse titles. While Ultraverse's editorial side is based on a classical approach—using both writing and art to create solid stories—it is the imprint's daring, innovative promotions that have placed the Ultraverse at the cutting edge of comics marketing.

Among these promotions: live-action video trailers featuring headline characters like Hardcase, a pair of "Jump On Now" television commercials airing on MTV, and Ultraverse billboards appearing on the sides of public buses. Malibu also plans to create Ultraverse video games, toy lines, cartoons, live-action TV shows, and even full-length feature movies.

Even when it uses more conventional comic book promotions, like coupons or polybags, Malibu still finds a way to refine the promotion: Malibu polybagged some of its earlier Ultraverse titles with cards without increasing the cover price, for instance, and marketed unbagged versions, without cards, for customers who didn't like polybags. When it offered Ultraverse coupon books, it created a serial number system so readers could photocopy the coupons instead of cutting their comic books apart. It also marketed double coupons, in which readers could get two mail-in coupons from a single Ultraverse comic book.

Not all of the promotions were successful. *Rune*, the title

The Night Man on patrol.

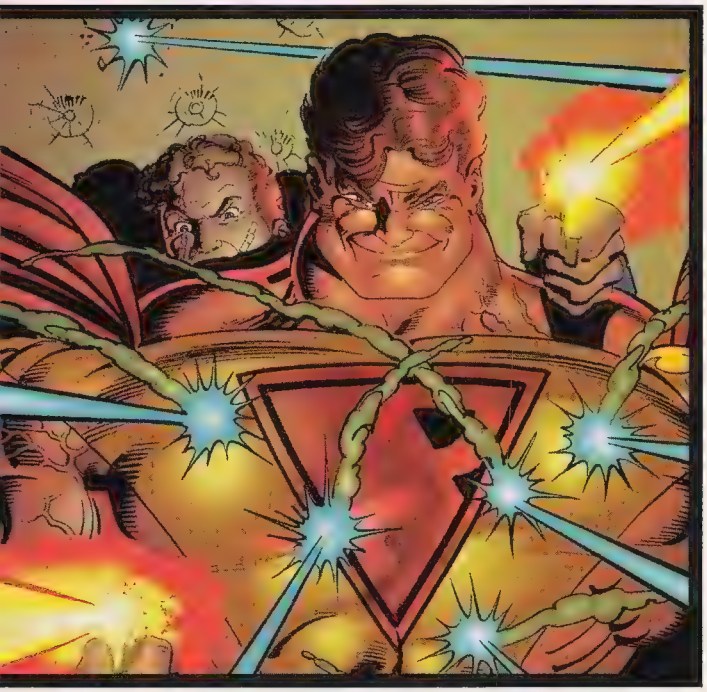


Mantra

by fan-favorite artist Barry Windsor-Smith, debuted in a series of backup features. Some fans were disappointed because each chapter included only three pages of story. Others were disappointed that Malibu canceled *Exiles*, which starred one of the imprint's most popular teams, after the group was killed at the start of the "Break-Thru" crossover.

Still others criticize the number of promotions: the title debuts, polybags, coupons, trading cards, the crossovers, the "Jump On Now" Origins month, video cassettes, and TV commercials have overwhelmed some readers. Where, they wonder, do innovative promotions end and greedy gimmicks begin?

In counterpoint to that criticism, however, is the notion that these promotions are exactly what set the Ultraverse apart from the other new universes that debuted last summer. And even if some promotions misfired, Malibu insists that it still deserves credit for doing what many other companies are not: taking chances.



Prime may be bulletproof, but he's susceptible to Firearm.

Indeed, Malibu can claim credit, at least in part, for transforming the face of the comics industry: it took a chance on a group of creators from Marvel's X-titles and Spider-books who wanted to form a fledgling comics imprint named Image. Image, of course, later struck out on its own, and many have speculated that the Ultraverse was Malibu's attempt to cash in on the creator-owned company's success.

Not so, says Ulm. Malibu, he says, planned the Ultraverse for quite some time, as evidenced by the imprint's detailed, consistent storylines. And Image only influenced the company insofar as it influenced the comic book industry.

"Image had unleashed a real storm. They showed that Marvel was no longer impregnable," Ulm says. "We had a concentrated vision from the beginning, and we marketed the books around that strength. 'Break-Thru' was planned from day one, *Exiles* #4 was planned from day one. The crossovers all have editorial tie-ins; they're all story-related. We're building a universe with a common thread—in theme, in story, [and] not just characters. I want the readers to want to get issue #14 as much as they wanted to get issue #1. Things change in the Ultraverse, people change. There has to be more than just the illusion of change."

Although Malibu plans to limit the Ultraverse line to 15 titles, the Ultraverse universe itself will continue to expand. Malibu, availing itself of the fact that it is the only major comic book publisher with an in-house video game production facility, will manufacture products that will be much more closely tied to comic books than any previous video games. In fact, the Ultraverse games will be linked so closely with the comic books that, for the first time ever, the video games' storylines will actually cross over into the comic books'.

"We've got a lot of surprises planned for the video games," Malibu Interactive President Bob Jacob says. "Story elements will be revealed in parts of the video games that won't appear in the comic books until several months later. And because we're working in-house, we can have contact much closer to the creators than if the books were just licensed. For instance, James Robinson is writing the storyline for the *Firearm* game. We've created characters for the *Strangers* game that Steve Englehart liked, and is going to include in the *Strangers* book. They'll be making their first appearance in the video game."

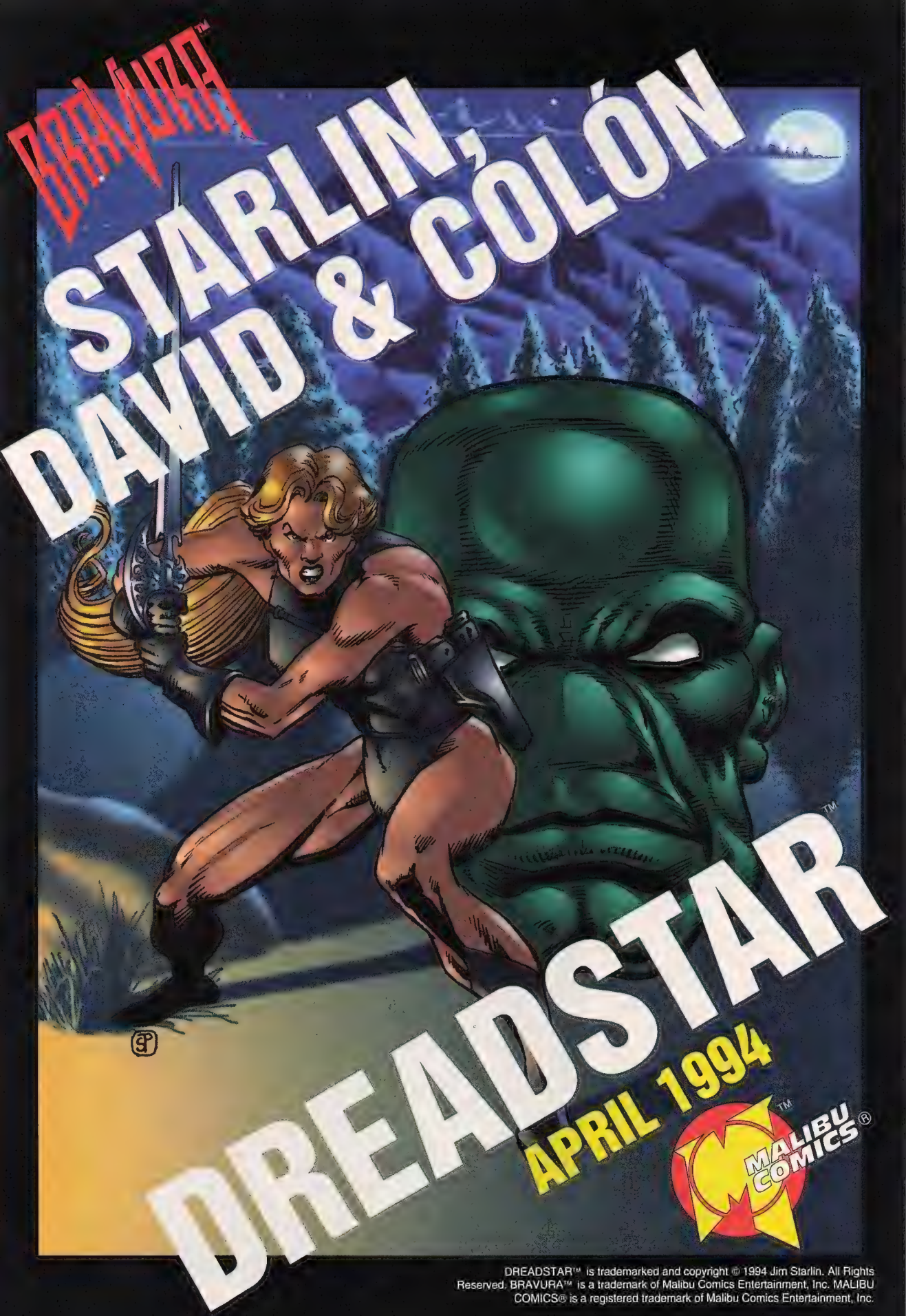
Other Ultraverse characters will also make guest appearances in the games, including the *Prime* game, which is presently nearing completion.

"And because the creators [of the characters] are actually getting profits from the games," Jacob says, "the creators are really putting their efforts into making the games good."

The three games in production right now—*Prime*, *Firearm*, and *Strangers*—will each appear on multiple platforms. All three will appear on Super Nintendo and Sega Genesis, but *Prime* will also appear on Sega Game Gear, and *Strangers* will also appear on Sega-CD. Jacob says that the professional animators—not conventional programmers—who are working on the games will make the most of the high-resolution graphics for which some of those platforms are equipped.

Malibu has become the first major comic book publisher to break into the CD-ROM market by printing *Prime* #1, *Hardcase* #1, and *Freex* #1 on CD-ROM. Each product, called CD-ROMIX!, adds movement and sound to the original comic book pages. Panels appear and vanish as the action progresses, and some of the characters even display limited animation: characters who walk into the shadows, for instance, are swallowed by darkness. Fans without computers capable of using CD-ROM discs can still play the soundtracks of the discs on their normal CD players.

But CD-ROM discs and video games won't be the only means by which Ultraverse characters will appear on the TV screen. In another unique step, Malibu has established its own in-house movie production studio, and has begun making a series of videos that will eventually lead to full-length feature films. Among its work thus far: the half-hour-long *Firearm* video, which tells the first half of the story that leads into the *Firearm* #0 comic book; the two Ultraverse "Jump On Now" television



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Solitaire

commercials; and the Hardcase promotional video that Malibu shot even before the first Ultraverse comic book was released.

As with the video games, Ultraverse's films will feature unprecedented interaction between the movies and the comic books on which they are based, says the head of Malibu's film department, Darren Doane. Firearm creator James Robinson, for instance, wrote the *Firearm* screenplay, guaranteeing a faithful interpretation of the character. Such direct creative control, Doane notes, isn't possible when the characters are simply farmed out to movie studios. Mason says the film division is seeking to expand, and would like to produce full-length feature films.

Jacob says that the company is also considering a three-way film/video game/comic book crossover, a natural extension of the video game/comic and film/comic crossovers which are already under way. If it follows through on such plans, Jacob says, Malibu's would be the very first comic book storyline to cross over into three different media.

In addition to its film work, Malibu also has a live-action Ultraverse TV show in development for the fall of 1995, to air on a pay-TV channel like HBO or Showtime. The series would either rotate between Ultraverse characters or follow the adventures of a single character, such as Firearm, as he encounters various Ultras from episode to episode.

Even more likely than the live-action show, however, is an animated cartoon show based on the Ultraverse. One of Malibu's newest investors, Worldwide Sports & Entertainment, owns Philippine Animation Studio, which co-produces *Biker Mice From Mars* and *Battletech* and is working on several episodes of the *X-Men* animated series.

A toy line is also in the works, though Malibu has already turned down three major toy companies, because it wasn't satisfied with the quality of toys that they proposed.

"We weren't going to just have them stick new heads on old molds from other toy figures," Mason says. "We weren't going to do those kind of toys just so that we could get them thrown out onto the shelves for Christmas."

Malibu will also reinforce its more traditional licensed products, like trading cards, with a second series of Ultraverse cards from SkyBox—an unusual step for a universe that is barely a year old. But, Malibu says, the first set of Ultraverse cards performed extremely well, selling out at the wholesale level, and the new 90-card Ultraverse 2: Origins series should generate even more excitement.

The first set featured artwork from the industry's top talents as well as fluorescent inks and gold-foil stamping. The new cards boast many of the same features, plus a number of unusual chase card subsets.

Among the special cards: an ultrarare chase subset called "exchange cards," which collectors can exchange for the original artwork used to produce each of the Ultraverse 2: Origins trading cards. Only 62 exchange cards will be pressed, making them among the scarcest cards in the history of the industry. Other chase cards include rare, randomly inserted autograph cards, each personally signed by one of Ultraverse's eight founding creators.

Ultraverse 2's artists include such powerhouse names as Joe Quesada, Walt Simonson, Norm Breyfogle, Howard Chaykin, and Kevin Maguire.

Given the talent of the creators who are involved in various Ultraverse products, Ulm says, fans should find the imprint not just a consistently good buy, but a consistently good read as well.

"The Ultraverse is the result of the combined efforts of 13 to 15 people whose careers span the early '70s to the late '80s—each generation of [modern] comics," says Ulm. "The Ultraverse is company owned, but creator driven; these people don't view it as product. They view it as something they want to do. This line is going to be around for a long, long time." ☆

Andrew Steven Harris is a freelance writer based in San Diego, Calif.

Hardcase and Choice.

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For a list of winners, available after June 7, 1994, send a stamped, self-addressed envelope to Dredd Winners, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920, or just look in future issues of Wizard!

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Through the Eyes of a Madman

All photos courtesy of the Allreds

Creator Mike Allred on his commitment to Madman, working with his wife, and being spurned from Sandman

By Brian Cunningham

Writer/artist Mike Allred has emerged as one of the premier creators of the 1990s, evincing a flair for the quirky and sublime through his Madman character. While working in Europe as a TV news correspondent in 1988, Allred produced his first comic project, *Dead Air*, which Slave Labor Graphics published the following year. Allred, not satisfied with that effort, then created *Graphique Musique* for Slave Labor and *The Everyman* for Epic/Marvel. His title *Madman*, published by Tundra in 1992, became a hit, and he followed it up with *Madman Adventures*, also from Tundra. In April, Dark Horse Comics is introducing an all-new bimonthly series entitled *Madman Comics*.

WIZARD: What is Madman to you? If you had to describe the character, the book, the concept, what is it?

MIKE ALLRED: First and foremost, *Madman* represents the first project I did that was fully realized, the first book that I was completely proud of, the first thing that I would happily show anyone. The [early] work that I've done is very flawed, and it might be interesting to look at as a progression, just to see how I've developed. But *Madman* was the first thing that I was completely sure of and had a joy working on.

It's been a magical character for me because so many wonderful things have come about professionally and personally because of working on it.

You say you were completely sure of Madman, yet the stories in *Madman Adventures* are much lighter than those in *Madman*. Why the change of tone?

Well, when I was first talking to Kevin Eastman at Tundra, I was guilty—especially in the first issue—of playing for the audience. I got the impression that they wanted something dark and angst-ridden. Very soon into the first issue, [I realized that] that wasn't the direction I wanted to go in, and [that it] wasn't something I felt comfortable doing. After the first six pages, after he rips out a guy's eye and eats it, I had him cough it up. It was very much what I was feeling [about the book's direction], and Madman immediately feels awful about what he did.

At that moment, the character developed a conscience and became alive for me and started to write himself. It became easy to know what he would do under any circumstance.

Also, at the same time I wanted the character to be organic and spontaneous in order to surprise people. So I decided the first way to make it slightly askew was to take this costumed character and not go the traditional full color route and give it this dreamy quality with a two-color process [in *Madman*].

With *Madman Adventures*, which I was already planning, I wanted to completely go the other way artistically and bring out the joy that I felt from it. The character "releases" at the end of *Madman* and goes into this really wonderful full color, pop art world [in *Adventures*]. I guess I surprised people. At the end of *Madman*, people had to discover the character and the inno-

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cence. With *Madman Adventures*, he was released into this newfound world, and the colors kind of symbolized that. It's almost like when [in the film *The Wizard of Oz*] Dorothy opens the door of her crashed house and there's color; it's almost the same concept.

So you used the color in *Adventures* to mark the revelation when the amnesiac Madman discovers his identity?

He still doesn't know who he *really* was before his reborn life. But at least he's discovered who he is now, and that he likes who he is because of the friends he's made who've taken him under their wing. That's where *Madman Adventures* begins, where Dr. Flem and Joe, [Madman's] girlfriend, have kind of adopted him and have great affection for him.

[Thanks to them, *Madman Adventures* is] just a fun romp with little pieces of discovery. He develops a philosophy in that series as the adventures take Madman in different directions. He questions everything around him and asks himself all these big questions that nobody else can answer.

Again, it took him to a new level in developing his character even further. Now he's kind of established himself in the book, in the industry, and in my own mind. With *Madman Comics*, I'm now able to get a more consistent flow to tell all these stories I have for the character.

What should readers expect from *Madman Comics* series?

They should expect the unexpected...expect to be entertained. First and foremost, that's what I want this comic to be—entertaining.

And then I want it to have underlying levels of philosophy, and to be able to tap into other genres of popular entertainment. I want to tell western stories, horror stories, war stories, romance, mystery, and science fiction. The character and his environment encourage that.

At the same time, there's also that continuity, that organic flow that goes through the character, that allows me to tell all these stories, and the fun is finding the right pieces in the character to make all that happen.

Speaking of the progression of Madman, do you have an ending in mind for the character?

There is an ending, and I've set a high goal for myself of 102 issues, only because the most impressive run in comics that I can think of are the 102 issues of *Fantastic Four* that Jack Kirby did. Granted, there were other collaborators, [including] Stan Lee, of course. For me, it was a monumental achievement of quality, imagination, and energy which has gone unsurpassed. It's a legacy of work which I really like.

Also, I know I have at least that many stories to tell; it's just a matter of keeping the energy and commitment there to reach that final conclusion and have that body of work. It's a firm commitment and a worthy goal. This character has done a lot for me, and now I want to do a lot for the character. I'm having the time of my life.

One hundred two...that's a lot of issues. How are you going to keep focused?

It hasn't been easy lately. [*laughs*] There're always things that get in your path. I've been doing a lot of promotional pieces [for *Madman Comics*] that have distracted me. Up until about a month ago, I was doing *Star Wars Galaxy* cards and a Spider-Man calendar, which have slowed me down a bit. But now my slate is clear and I should be able to work consistently on the book on a bimonthly basis.

I think we'll be able to keep the interest alive for the readers. I've got so many story ideas I want to get to that I have the fun of what I'm currently doing but [I also want to finish] it in order to get to the next story I want to tell. That keeps the energy pumped up, which translates into the stories.

Madman now.

A day in the life for Madman in the original series.

The only other project which has been offered to me that I find tempting is a three-issue *Legends of the Dark Knight* arc, which is based solely out of nostalgia for Batman. I can get that out of my system and then clear the way for Madman again. But the only way I could do that is to get ahead on *Madman Comics*, and that's what's most important.

Can we expect a Madman crossover with another character any time soon?

It's possible. Just for sheer fun and friendship, I'd love to do a *Madman/Jam* one-shot with Bernie Mireault [creator of *The Jam*]. We've talked about that. And before the *Madman Comics* series was etched in stone, I was talking to Marvel Comics about a *Madman/Daredevil* crossover and that got bogged down in frustration.

This was at about the time they announced the "new" costume, which deflated my enthusiasm for the project. Whether it would have gone anywhere or not, I don't know, but it would've been fun. Daredevil still remains one of my favorite Marvel characters. Again, for nostalgia and sheer affection, I would have done that.

Can readers expect to see another creator working on a Madman story?

Not on a story, at least not in the near future. But they'll be able to see 50 different creators doing a [visual] interpretation of the character. The back covers are being done by different artists. For *Madman Comics* #1, Frank Miller did the back cover. The majority of these back covers will be seen as a card set from Dark Horse coming out during the summertime. It's an incredible group of people and I'm thrilled to pieces that they all wanted to do [the set].

I've got the most wonderful Madman pieces by Alex Toth, Jack Kirby, Steve Rude, Kyle Baker, Art Adams, Peter Bagge, Dan Brereton, Scott McCloud, Shawn McManus, Charles Vess, Marc Hempel, Bernie Mireault, Teddy Kristiansen, Don Simpson, Craig Russell, Mike Mignola, Geof Darrow, Jeff Smith, Matt Wagner, and many others. Dark Horse is trying to hook up with Frank Frazetta, Moebius, and Steve Ditko. The cards are going to come in a beautifully decorated box which I'm designing and it's the most diverse thing you've ever seen. Everybody has this pure interpretation of the character and it just kind of establishes its icon quality.

There is talk of expanding the set to get 40 more artists and doing it in pack sets. But it will definitely come out in a self-contained boxed set.

Anything else in development?

Yeah. A while back, Kelley Jones gave me the idea of doing a good old-fashioned metal Madman lunch box and I talked to [Kitchen Sink Press Publisher] Denis Kitchen about it and he said, "Let's do it!" Hopefully, we'll have them in time for next Christmas. I'm also doing a Madman squeaky toy which [Dark Horse Project Development Manager] Randy Bowen is helping me sculpt. Also, as an ordering incentive on *Madman Comics* #1, Dark Horse is offering a sculpted Madman pin.

We're also talking about doing a whole book of Madman finger puppet postcards and everything from more T-shirts to refrigerator magnets.

With all these items, it almost seems like you're transforming *Madman Comics* into a comic for kids.

Yeah, definitely. I want it to be accessible to children but I prefer the term "all ages." If you look at Carl Barks [and his work on Disney comics] and what Jeff Smith is doing [on *Bone*]...everybody can find something to like about that work if you can get past the "look."

A lot of people won't admit to reading Disney comics because they look like they should only be enjoyed by children. Jeff's problem with *Bone* from the outset was getting people to look at it, even after some very influential people swore that it was great. People would see these cartoony characters with big noses and just think, "No, I'm not interested." Yet every single person I know who has taken the time to read it realizes that these are good comics.

With Madman, I enjoy injecting my ideas and philosophies about the universe through this comic book character, giving it different levels [so] an adult can pick up on that and find it thought-provoking. Yet a kid can pick it up and go nuts over the wild adventure of it.

There was a Madman movie in development a few months ago. What's going on with that?

It's just a lot of talk. I've quickly found out that Hollywood was what everybody warned me it was. In my case, I have a "deal killer" which I won't bend on, and that's by not giving up the merchandising rights. I've been able to pour a lot of creativity into the merchandising I've been creating without even having a movie, so at this point I don't think I *need* a movie.

If the past history of [movie adaptations of comic books] is any example, it's not something that I'm all that eager for. When you give something over to a filmmaker, they immediately start to bring in

Madwoman: Laura Allred

***Madman Comics*'s Laura Allred, considered by many to be one of the finest new colorists in the industry, is the woman behind Madman creator Mike Allred. The two both attended the same "rinky dink college" and met because Laura's friend knew Mike's roommate.**

Laura, who has been influenced by Moebius, Dan Clowes, Bernie Mireault, Claude Legris, and others, is certainly no flash in the pan. She's been a painter since age eight and majored in painting in college.

"Mike and I work as a team," she says of her coloring work for *Madman Comics*. "He tells me what he thinks and I tell him what I think and we do it together." Although she's integral to the book's coloring, Laura says that she has no input on the story or art.

She describes working with Mike as very fulfilling. "He's probably one of the toughest bosses," she laughs. "I guess I shouldn't say my 'boss' but my partner. But it's great. I really enjoy his work."

Laura, who has a full-time job in a department store, says that she would welcome the chance to color comics drawn by someone other than her husband. In fact, she thinks that she'd like to try coloring comics full-time: "That would be fun," she says.

their ideas, their collaborators bring in their ideas, there are budget considerations...before you know it, it becomes a nightmare.

I don't need the money, because it comes quick and big, but then it's gone. A film may also destroy the integrity of the comic book, which is my top priority. As I learn more about this Hollywood process, the more my commitment strengthens for doing it right or not at all.

Madman was originally with Tundra, and now you've moved him over to Dark Horse. Why?

When my family and I first moved back from Europe [in 1990], we moved to Oregon. I was born in Oregon and loved it there. I soon met [Dark Horse Special Projects Manager] Bob Schreck and would constantly visit the Dark Horse office [also in Oregon]. I developed a relationship with them because I also saw them at shows.

When Kitchen Sink absorbed Tundra, a lot of people asked if I was going to stay with Kitchen Sink. I was getting several offers from other publishers, and I talked to Kevin Eastman, whom I had great loyalty towards. We talked about what would be best for the book and we agreed that it deserved a bigger spotlight or at least deserved a chance for more recognition in the marketplace, which was a problem that Tundra had from day one. It was a company regarded as too "*avant garde*" to be considered a commercially successful company. Retailers were a little hesitant to order from Tundra, which is unfortunate but true. Kevin and I talked about all these factors.

I also talked to Denis [Kitchen, of Kitchen Sink] and agreed that I should keep the books I've done with them in print and do a lot of fun merchandising stuff with them. We're doing the squeaky toy, lunch box, and pin with Kitchen Sink, so I've maintained a relationship with them as well.

It was also a great opportunity to further establish the relationship I had with Dark Horse. Once I talked it over with Kevin, it was an easy, enthusiastic decision to make. [Dark Horse Publisher] Mike Richardson is one of the most gung ho and trustworthy people I know in comics. I completely respect and pay attention to any advice or ideas he has. It's been very rewarding.

Because of Madman's offbeat nature, is Dark Horse planning on pushing the comic in other venues such as TV commercials or *Rolling Stone*, *Spin*, and like magazines?

I hope so. We're hoping to get exposure in every venue. It would be foolish not to. The more people it can reach, the better. And Dark Horse is good at that. I hope they'll take every opportunity.

That's the advantage of having a publisher. Almost every time I talk to Jeff Smith, he'll make his argument for self-publishing, and I'll make my argument [that] there's time being spent on the publishing side that's preventing the comic from getting done. It's a friendly argument; I think we both have points to make.

But if I was to self-publish, the first thing that would have to be sacrificed is the color [because of the cost. But the color is] my wife Laura's involvement in the book and it's not something I'm willing to give up, because it's our book in many ways. She's been receiving all kinds of kudos for her work on the book. Frank Miller and Geof Darrow consider her to be one of the finest colorists in the business, and I think they know what they're talking about.

What's it like working with your wife?

It's fantastic! She works in a jewelry department during the day, which takes up most of her time. So when we're able to do something creative together, it brings us closer together.

I take great pride in having everything that's black on that white piece of paper be mine. When she comes in with the colors and she puts a sheen on the book, it's exciting for me. It's a relationship that I hope that we'll be able to continue—it's a time crunch for her.

You've made it known that you are color blind. How do you "see" colors?

Well, I can see and appreciate colors, but I can't tell colors apart when they're all bunched together. Part of being a good colorist is silhouetting...putting light colors against darker colors.

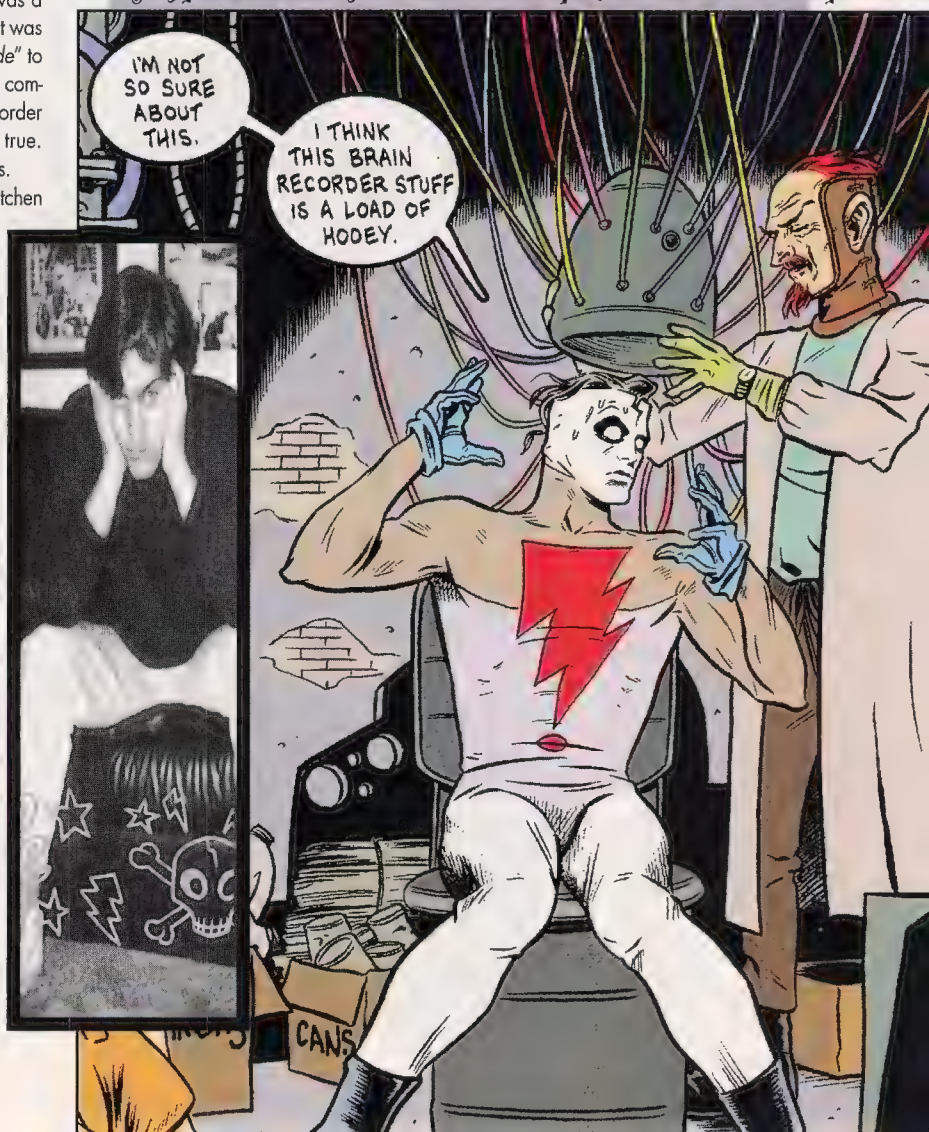
That's my strength in working with Laura: I can see that she's picking similar color values and she's not pushing images out of the background. So she's got this incredible sense of color, and I'm able to see the values. If you put some purples and some blues right next to each other, I won't be able to tell them apart, but I can "see" them.

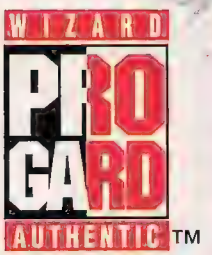
You've done both creator-owned projects and work-for-hire ones—do you have a preference?

Oh, sure. I would much rather spend every day drawing my own comics as opposed to somebody else's.

That's not to say I don't like collaboration. Most of my progression has come from working with other creators. Whether it's working with Bernie Mireault, by having him ink or color my work, or with writers like Peter Milligan or Neil Gaiman, the collaborations are great

The goofy adventures of Madman are unique, and that's no hooey.





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because I see through someone else's eyes how they do something. After seeing how I would do it and how they do it, the contrast gives me a clearer picture and keeps my creative juices flowing. It's very rewarding, especially with the *Sandman* #54 story with Neil. It got an incredible, unexpected reaction. The mail tripled in the letters column.

How did you get hooked up with Vertigo's *Sandman*?

When I moved back to Oregon, Neil was shown my work, and he wanted me to work on *Sandman*. I thought it was a joke, because *Rolling Stone* had just done this "hot" issue and there was a huge article on comics where *Sandman* was featured quite prominently. I thought, "This is great! My career is set! I'm going to do *Sandman*." I got all excited about it and Neil told me to call the editor, Karen Berger.

She wanted me to do four sample pages for [*Sandman* #17]. So I did five pages and a painting and sent it off thinking, "Wow, I'm just so jazzed!" I was slated to do the Elemental Girl story [in *Sandman* #20] that Colleen Doran eventually did.

Well, a couple days later, Karen told me I wasn't ready yet and I wasn't good enough and to keep trying and maybe we'd do something again in the future. Now, anyone trying to break into comics might know how that felt. It was not only deflating, it was explosive. It ripped my soul to shreds. I was so convinced that Neil was so important and influential that all he'd have to do is say, "This is the artist." I underestimated the importance of Karen's job as the editor.

At first, I was bitter, angry, and horribly depressed. Then I considered giving up on comics altogether. The moral of the story is: I found something inside myself and dug deep and [I found] that I wasn't going to quit. I had a goal, which was that I was going to show that I could be professional; I worked hard and progressed faster than I had planned or thought I could. I studied harder and worked harder. I brought out something from inside myself that I didn't know I had and success started coming.

[The experience] further committed my desire to do my own work, because I could control it, and I didn't have to rely on an editor to tell me what was good and what was bad.

Later, I was asked by Karen if I wanted to do *Sandman*, which gave me great pleasure. There was even a wicked streak in me that tempted me to say no. [*laughs*] Neil kept in contact with me over the years and reinforced the desire to do an issue with him.

Now Karen and I get a big kick out of the whole thing. The bottom line is: she was right. I wasn't ready; my skills weren't anywhere near what they should've been. She saw that and went against Neil. And that's why she's a great editor and why Vertigo is such a terrific [imprint]. Since then, she recently called me up to tell me I had an open invitation to bring any project to Vertigo.

Madman, aka Frank Einstein, first appeared in Grafik Muzik. →

Allred finally got his wish: he did the artwork for Sandman No. 54. ↓

Will you take her up on that offer?

Not for a while. Again, I'm committed to *Madman Comics*.

Switching gears here, how do you feel about the state of the industry today?

I see a lot of positive things happening, which is what I prefer to see. Not that I'm blinding myself to the negatives. The negative things are obvious: publishers are publishing collector's items in lieu of good storytelling. That's also subjective and arguable.

I hear a lot of complaints about the Image guys and their lack of professionalism and lack of quality and their financial success not being deserved. I prefer to see the good they've done. They've managed to pull readers away from the mindset of looking at strictly Marvel or DC comics and [towards] giving creator-owned work a glance.

In some small way, that might be why myself and Jeff Smith are enjoying the success we have, because there are more people looking at other work. If Image solicits work and it comes out late, they're only hurting themselves. They're not hurting anybody else. Maybe the frustration of those books not coming out will get people to look at *Madman Comics*.

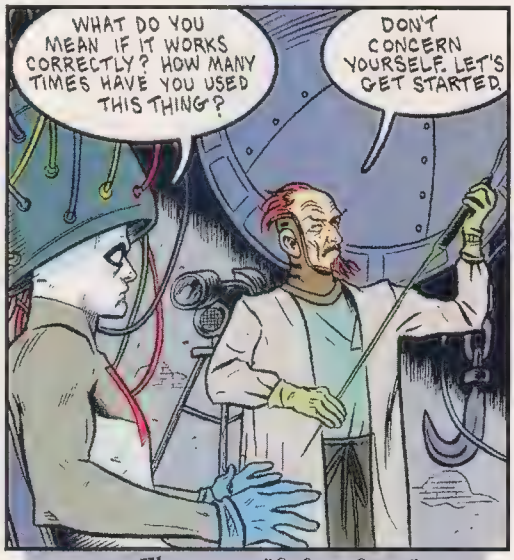
At the same time, I really like those I know at Image, and I know that they want to make good comics. I give them credit for doing what they did [by leaving Marvel to start a publishing company]; that was a risky venture. Success came so fast, a lot of people didn't realize how horribly they could've failed. [Image co-founder] Jim Valentino is a terrific guy who, at any opportunity, promotes good books. He's in it for more than just money.

Aren't you doing "U.S. Male" with him and Image?

I did a 12-page "U.S. Male" story that Jim wrote and Murphy Anderson drew and I inked. For the sheer fun of working with those two guys, it was an opportunity that I did not want to regret missing. A lot of people thought I was doing a monthly Image book, and I'm not. Again, my commitment is towards Madman.

So what does the future hold for you?

All I want is enough success doing what I'm doing. I'm perfectly happy doing what I'm doing as long as I can reward my family for supporting [my] taking this weird, wild career move; that's all I need. Ultimately, I'd like as many people as possible to be exposed to and enjoy *Madman Comics*. I'd love for it to be a million seller, but as long as it's successful enough that the mortgage is paid and the kids are fed and I can put away enough for college, that, for me, is success. ☆



Dr. Flem says, "Safety first."

DEFIANT™ weekly editorial meeting

JANUARY 24, 1994. JIM'S OFFICE...

NEXT SUBJECT-- THE GOOD GUYS.

WE SORT OF **SCREWED UP** THE INITIAL MARKETING.

YES. OUR ADS TENDED TO FOCUS ON THE FACT THAT THEY WERE **YOUNG.**

BIG MISTAKE. IT SHOULD HAVE BEEN, "HEY, THIS IS LIKE X-MEN WHEN IT WAS GOOD! AND DEFINITELY NO POWER PACK....

BEFORE WE MARKETING PEOPLE ARE LED OFF TO THE MULCH-MAWS, I'D LIKE TO POINT OUT THAT SALES ARE **GOOD.**

THIS BOOK DESERVES BETTER, CLARK.

TELL ME THE HIGH CONCEPT AGAIN. THAT ALWAYS HELPS.

WORLD-SHAKING POWER IN THE HANDS OF PEOPLE WHO AREN'T MATURE YET. THINK ABOUT WHAT THAT **MEANS.**

IT MEANS THEY'D BEHAVE LIKE **ADULT** MARVEL HEROES. PRACTICALLY ALL SUPER-HEROES ACT LIKE **KIDS** WHEN YOU GET RIGHT DOWN TO IT--SMASHING THINGS, BEATING ON PEOPLE...

SIMPLISTIC SOLUTIONS TO EVERY PROBLEM. YOU'D HAVE TO BE STUPID OR CRAZY...

OR **YOUNG.** THE FACT THAT THEY'RE YOUNG GIVES US A CREDIBLE REASON FOR REALLY OUTRAGEOUS SUPERHERO ACTION.

BUT... WE PLAY OUT THE CONSEQUENCES. DO IT **REAL.** RIGHT?

OF COURSE. I DIDN'T SAY IT WAS AN EXCUSE TO DO BAD WRITING.

MOST SUPERHERO BOOKS ARE FULL OF GUYS WITH GIANT THIGHS AND GOLF-BALL HEADS... AND NOSE-CONE-BUSTED BABES!

WEARING BODY PAINT, SPEAKING INANE DIALOGUE, AND STRIKING BLATANTLY SEXUAL POSES.

WE DON'T DO STEROID FREAKS OR NOSE-CONE BABES IN CHEESECAKE POSES... BUT WHEN YOU'RE YOUNG, YOUR HORMONES ARE RAGING **ALL** THE TIME...

... SO THE SUBJECT OF SEX **WILL** COME UP NATURALLY.

SO IT'S EDGY... ATTITUDINAL... HIGH-POWERED, HIGH-STAKES SUPERHEROES...

... WITH RAGING HORMONES.

COOL.

NOW... HOW DO WE LET PEOPLE **KNOW** ABOUT **THE GOOD GUYS?**

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WITH BRIAN CUNNINGHAM

Toy Fair '94 Report

Toy Biz

One of the most anticipated Toy Fair presentations was that of Toy Biz's new X-Men figures. What impressed me most about Toy Biz's new X-Men figures was that most of them look really sharp. I may not be thrilled with some of the characters in the selection, but I must admit they look great. My favorites are Beast, Silver Samurai, and Mojo. I'm also very pleased that they included Rogue.

Overall, the Spidey assortment is really cool. Fans finally got their Carnage figure, and I finally got my Kingpin. But hey, if they have a Peter Parker figure, where's Mary Jane?

Left to right: Silver Samurai, Morph, Maverick, Beast, Random, Trevor Fitzroy, and Robot Wolverine (Albert).

Left to right: Senyaka, Rogue, Bonebreaker, Ch'od, Raza, Kylun, and Wolverine with Street Clothes.

Left to right: Black Tom, X-Treme, Comcast, Killspree, Warpath II, Cable V, and Slayback.

THE X-MEN AND SPIDER-MAN AND ALL RELATED CHARACTERS ™ & © 1994 MARVEL ENTERTAINMENT GROUP

Left to right: Sunspot, Mojo, Shatterstar II, Rictor, Cable IV, Quark, and Pyro.

Here's Storm with her recolored costume, which matches her duds on the animated series.

Left to right: the 10-inch Apocalypse, Weapon X, and Beast.

Left to right: the 10-inch Bishop, Gambit, and Mr. Sinister.

Left to right: the 10-inch Magneto, Secret Agent Wolverine, and Omega Red.

Left to right: the 10-inch Shatterstar II, Cable I, Kane II.

Finally, a 14-inch Sentinel, albeit a disappointing one.

And speaking of disappointing, this Blackbird playset folds apart as shown.

Left to right: Dr. Octopus, Smythe, Spider-Man with Web Shooter, Venom with Chomping Jaws, Carnage, Spider-Man with Web Racer, and Hobgoblin.

Left to right: the Lizard, Alien Spider-Slayer, Kraven the Hunter, Spider-Man with Parachute Web, the Vulture, Peter Parker, and Kingpin.

Left to right: the 10-inch Hobgoblin, Spider-Man, and Venom.

Left to right: the 10-inch Dr. Octopus, Suction Cup Spider-Man, and the Lizard.

Left to right: Daredevil in his new duds, Invisible Woman, Spider-Man, the Punisher ,and U.S.Agent.

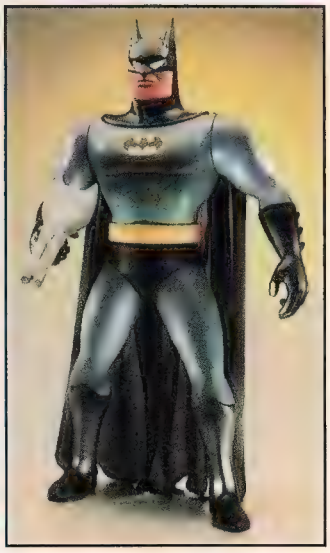
Kenner

How neat do those Legends of Batman figures look? I never thought I'd see a Jean Paul Valley Batman figure or a Nightwing figure, and I'm happily surprised. The new larger-sized animated Batman looks surprisingly nifty.

As for Aliens toys, the Queen Hive Playset is something I've only imagined seeing since Kenner first introduced the line. It should prove to be a nice addition to your collection.

The Legends of Batman line, which includes (top) Crusader Batman, Future Batman, Night Quest Batman, Cyborg Batman, (above) Dark Guardian Batman, Joker, Catwoman, Nightwing, and (left) Wild West Batman with Horse.

The 15-inch Ultimate Animated Series Batman, which has light-up eyes and a chest plate.



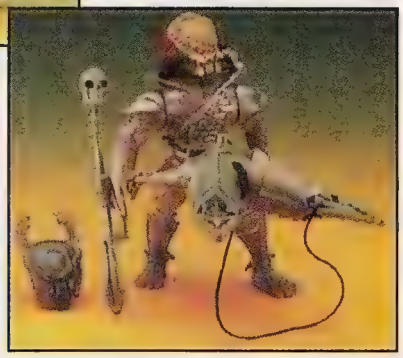
BATMAN AND ALL RELATED CHARACTERS ™ & © DC COMICS.

Spiked Tail Predator

Night Stalker Predator

The Queen Hive Playset with Queen whipping tail action and Alien Ooze.

Cracked Tusk Predator



Scavage Predator

Left to right: King Alien and Predator Clan Leader.

Aliens and Predator ™ & © 1994 Twentieth Century Fox Film Corp.

Playmates

Is Playmates bringing back Mego dolls, at least in spirit? The company's nine-inch Collector Set of "Command Edition" figures really remind me of the 1970s Mego dolls, thanks to their size and cloth uniforms. Playmates should make more of these dolls for their nostalgia value. Heck, Playmates should make more of 'em for their sheer quality. (Are you listening, Toy Biz and Kenner?)

So will there be more Classic Star Trek action figures? Diane Teigiser, Playmates's director of licensing and merchandising, says, "We will not be reproducing any of the individual figures from last year's Collector's Set. However, that's not to say there won't be any 'new' Classic Star Trek figures in the future..." (Hmmm...)

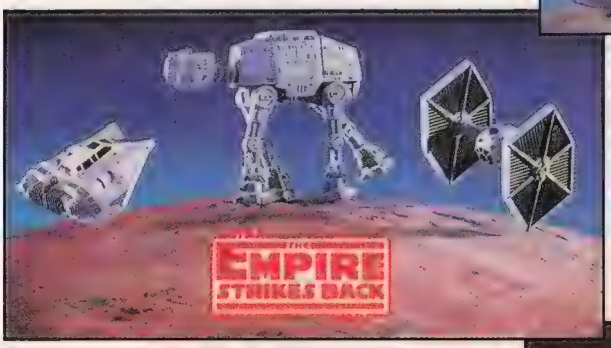
The Dixon Hill Collector's Set with Commander Data, Dr. Crusher, and Captain Picard.

The nine-inch Command Edition Collector's Set with Captain Kirk, Captain Picard, and Commander Sisko.

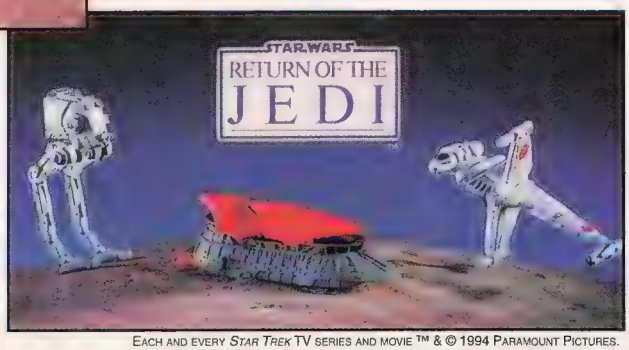
Galoob

I've waited a long time for *Star Wars* toys to return, and Galoob has certainly piqued my interest by reproducing the coolest vehicles of all time as Micro Machines. Each comes with a special display stand. Not shown are the Blockade Runner, Sand Crawler, Y-Wing Fighter, Slave I, Twin Pod Cloud Car, TIE Bomber, Speeder Bike, Imperial Cruiser, and A-Wing Fighter.

Left to right: the *Millennium Falcon*, Star Destroyer, and X-Wing Fighter.



Left to right: Snowspeeder, AT-AT, and TIE Fighter.

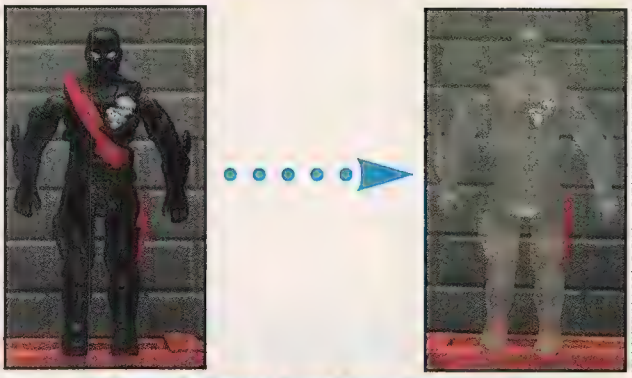


Left to right: AT-ST, Jabba's Skiff, and B-Wing Fighter.

EACH AND EVERY *STAR TREK* TV SERIES AND MOVIE ™ & © 1994 PARAMOUNT PICTURES.
STAR WARS ™ & © 1994 LUCASFILM LTD.

Hasbro

Hasbro's ever-expanding G.I. Joe line never ceases to amaze me. Just when you think there's nothing more the company can do with it, it comes up with the six-figure Shadow Ninjas collection. Each figure becomes "invisible" when dipped into ice water, much like Toy Biz's Iceman figure. (Too bad Toy Biz couldn't use this technology for its Invisible Woman figure.)

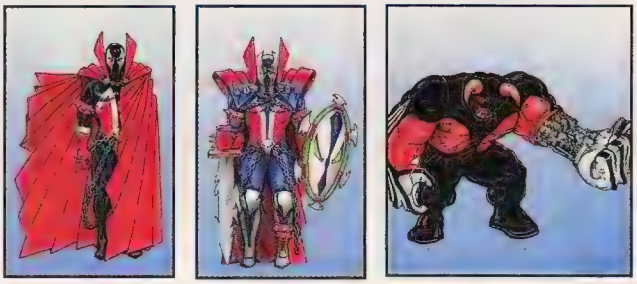


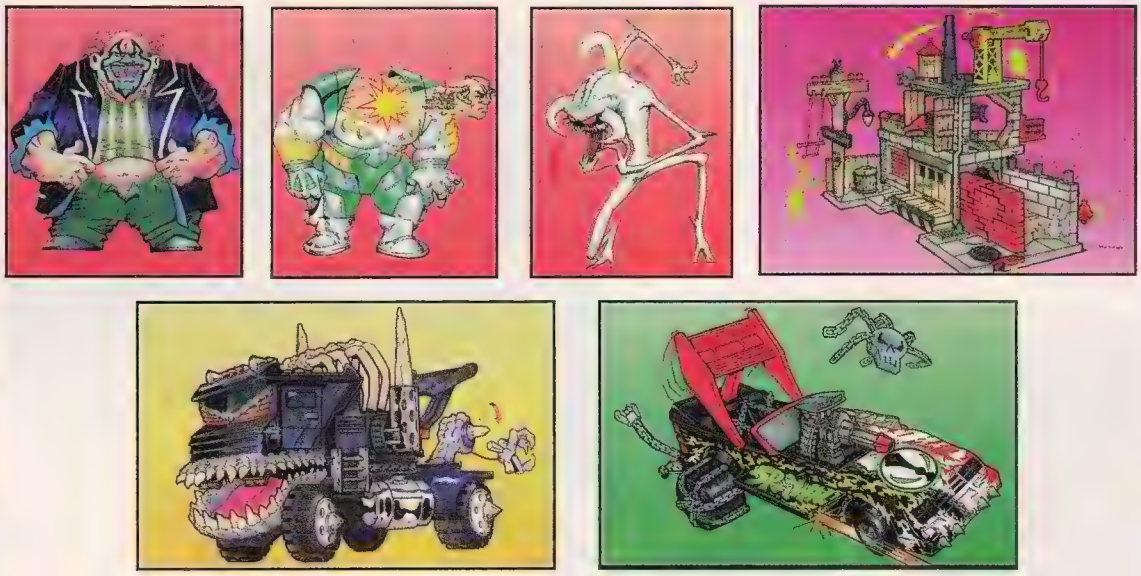
Watch the Snake Eyes Ninja change color.

G.I. JOE & ALL RELATED CHARACTERS ™ AND © 1994 HASBRO INC.

TMP Toys

Todd McFarlane is putting out his own toys in '94. This October, look for action figures of Spawn (with removable cape and chains), the Violator (with biting jaw), Medieval Spawn (with motorized spin-action shield and sword), Overtkill (with launchable head), the Clown (whose head transforms into the Violator monster), and Tremor (with launching fist and vise-grip hand). The vehicles will include the Spawnmobile, Violator Monster Rig, and Spawn Alley playset.





A Fond Farewell

Unfortunately, this will be my final Toying Around column. Because of my ever-increasing editorial responsibilities here at *Wizard*, it has become harder and harder to give this section enough attention. I feel the time has come for me to hand this column over to someone else who has the know-how and the desire to give it the devotion it deserves.

So who's going to write Toying Around? Glad you asked. His name is Sean Aune, and he says that he's always been a toy enthusiast. He's owned Splash Page Comics and Toys, a Kirksville, Mo., store, for eight years. Starting next issue, Sean will take Toying Around to new heights. I don't know about you, but I can't wait to hear what he has to say...

Farewell, and as always, thanks for reading.

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PALMER'S PICKS

Minicomics, Maxireads: Part 2

Last month I started my look at the world of minicomics. In this installment, I hope to continue to demonstrate the wide variety of small press comics currently out there. Hopefully one of these artists will catch your eye.

David Lasky has received a phenomenal amount of exposure for what you might think is "just another small press cartoonist." His *Boom Boom* comic and his *Minit Classics* adaptation of James Joyce's *Ulysses* have both been mentioned in the *Washington Post*'s Book World. His cartoons have also been seen in *Pulse!* magazine (a giveaway at Tower Records) and *The James Joyce Quarterly*. Thanks in part to all this attention, Lasky won a grant from *Teenage Mutant Ninja Turtles* creator Peter Laird's Xeric Foundation last year. Lasky has also completed a full-sized issue of *Boom Boom*, published by Aeon Comics.

Lasky's self-published *Boom Boom* minicomics are an eclectic mix of autobiographical material, strips based on Joyce's *Ulysses*, and the continuing adventures of the Iron Duke, an optometrist and secret agent. His strips are well-written and illustrated with various techniques which suit the demands of the story. For the second issue of *Boom Boom*, which served as a birthday gift for his father, Lasky drew each strip in the style of cartoonists like Robert Crumb, Charles Schultz, George Herriman, and Matt Groening. Lasky doesn't mimic the technique of other artists but instead deftly adapts the spirit of each cartoonist while still retaining his own style.

The intimate nature of minicomics allows the artist to tackle some very difficult subjects.

Elizabeth Watasin has her own unique style, which she puts to perfect use in *The Adventures of A-Girl*. The "A" in the title character's name stands for "asexual" girl; Watasin uses her to examine and take apart traditional gender roles. The comical situations into which A-Girl is thrown explore and criticize the way society handles gender differences without hitting the reader over the head or preaching to her or him. Watasin has an expressive shorthand style that gets her point across perfectly. She depicts a wide range of expression and humor with a loose line that bounces along from panel to panel.

Bruce Chrislip is a cartoonist who also edits *Outside In*, a minicomic anthology. He is the fourth editor of the comic, which collects self-portraits by a host of cartoonists. Over the years, about 400 people have contributed, including Dan Clowes, Mary Fleener, Julie Doucet, and Roberta Gregory.

Canadian cartoonist Colin Upton has drawn tons of minicomics. His comics range from slice-of-life stories of himself or his acquaintances, like *Famous Bus Rides* and *Real Rubbie*, to grab bag anthologies like *Self Indulgent*. Upton has also done some full-size comics, like *Big Thing*, which appeared in the small press. He's a talented cartoonist, and the people he meets are interesting enough to keep his stories from reading too much like typical autobiographical fare.

Jeff Zenick takes a different approach to autobiography in *Modern Historicality*, a collection of illustrated letters that recount his travel experiences during a span of eight months. He spent that time wandering around Florida, talking with people, and drawing various sites. Zenick's travel sketches are highly accurate depictions of everyday people and quintessential, unadorned American buildings. Each letter begins "Dear Folks," which adds a personal touch to the book when combined with the images of typical America.

The intimate nature of minicomics allows artists to tackle some very difficult subjects. The anonymously

penned *Raised By Wolves* and *True Tales Too Terrible to Tell* deal with the serious and disturbing matter of the sexual abuse of children. The author himself was abused as a child, although he has a spotty recollection of exactly what happened. His books, which are comprised of poems, stories, drawings, and comics, are interpretations of and reactions to the details he remembers. These comics are powerful and sobering first-hand accounts of a serious matter.

Tim Ereneta's *Oatmeal* is a personal work, but its tone is much lighter than that of *Raised By Wolves*. Ereneta presents the reader with a mix of comics and text on just about anything which affects him, including his job and his opinions about society.

Andrew Ford's *Rib* uses simply drawn worm characters to deal with serious subjects like racism and politics. Ford is a member of the Small Press Syndicate, a group of minicomic artists who've joined together to help promote and distribute their comics and those of other small press creators.

The artists mentioned this and last month deal with different subjects in various ways, but they all have a true love of comics, and it shows in their passion to get their work published and seen by others.

If you think that I've omitted someone important this month or last month, or if you have a minicomic of your own, drop me a line and let me know. I might consider doing another column on minicomics at some point if I get enough feedback. Send your stuff to Palmer's Picks c/o Wizard Press, 151 Wells Ave, Congers, NY 10920-2064. ☆

PICK OF THE MONTH

From Hell Vol. 4: This collection of Alan Moore and Eddie Campbell's fictionalized account of the Jack the Ripper murders contains all-new material. The story picks up steam as Moore and Campbell get down to investigating the Whitechapel killings.

Tom Palmer Jr. is a freelance writer who has been described as "grumpy in the morning," "quirky," and "prickly."

Tom's Recommended Reading

There's almost no way to find any of these minicomics at a comic shop, so you have to buy them through the mail if you want them. It's a good idea to include some stamps with your order to cover postage.

David Lasky *(Boom Boom)*: Issues of *Boom Boom* cost $2 each (there have been three so far, but #2 is sold out) and a copy of *Ulysses* costs $1. He also has some full-color Bloomsday postcards for 75 cents. Write to David Lasky, Box 181, 4505 University Way NE, Seattle, WA 98105.

Elizabeth Watasin *(The Adventures of A-Girl)*: There have been three issues of *Adventures* and one issue of *A-Girl Etc.*, featuring reader-drawn cartoons of A-Girl. Send $1 per issue to Elizabeth Watasin, 137 S. San Fernando Blvd. #231, Burbank, CA 91502.

***Outside In*:** A bunch of these have been published so far, so send $1 to Bruce Chrislip, 8057 13th NW, Seattle, WA 98117 for a sample issue. Five-issue subscriptions are $5. Bruce will also sell you a copy of *Paper Tales* for $3; it's a full-size comic he self-published.

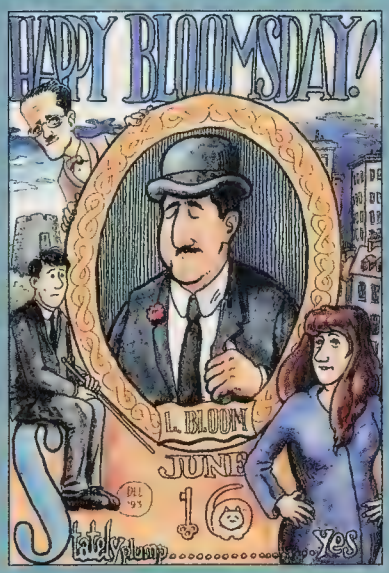
Colin Upton (various): If you send $25 to Colin, he'll send you a complete set of the minicomics he's done. If you don't want to do that, just send a few dollars and ask nicely for an assortment of comics. Send your orders to: Colin Upton, 6424 Chester, Vancouver, British Columbia, Canada V5W 3C3.

Jeff Zenick *(Modern Historicality)*: Send $3 to Jeff Zenick, PO Box 877, Tallahassee, FL 32302 for a copy of *Modern Historicality*.

***Raised By Wolves*:** There are four digest-sized *Raised By Wolves* comics for $1.50 each (except #4, which is $2.50) and nine *True Tales Too Terrible to Tell* minicomics for $1 each (except #6, which is $1.50). Order from No Joke Publications, PO Box 50454, Austin, TX 78763-0454.

Tim Ereneta *(Oatmeal)*: There should be five or six issues of *Oatmeal* available. Drop Tim a note and 50 cents (and some stamps) at 40 Moss Ave. Apt 204, Oakland, CA 94610-1301 and he'll send you an issue. If you send more than 50 cents, he'll send you more than one issue.

Andrew Ford *(Rib)*: Seven issues of *Rib* should be available for 50 cents each. Drop a line to AmF Comics, PO Box 168, Falconer, NY 14733-0168.



Boom Boom ™ & © David Lasky. *The Adventures of A-Girl* ™ & © Elizabeth Watasin.

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

It's time to test all that staggeringly worthless comic book knowledge you've accumulated from spending hour after hour reading comics when you could've been down at the pool hall. What follows are 25 of the hardest questions ever slapped together by a band of pimply fanboys.

Also included is the Fanboy-O-Meter, which you can use to gauge how macho you are.

score	rank
0-5	P.U.
6-12	Novice! Novice!
13-19	Better, but nothing to write Stan Lee about.
20-24	Hold your head high and stand proud: you're second best.
25	Holy Kalamazoo, a perfect 25. Sell your comics and buy a social life.

1. Spider-Man's identity was discovered by:
A) Green Goblin 1.
B) Hammerhead.
C) the Kingpin.
D) the Wraith.

2. Which Galactus herald was defeated by the Jean Grey Phoenix?
A) Air Walker
B) Terrax
C) Silver Surfer
D) Firelord

3. What did the Violator do when he first met the Al Simmons Spawn?
A) He ambushed Spawn and temporarily banished him to hell
B) He presented Spawn with 13 bloody human hearts
C) He bowed before Spawn and called him "Father, master, savior, lord"
D) He zipped his fly

4. Jean Paul Valley decided to upgrade the Batman costume and add gauntlets after being defeated by:
A) Killer Croc.
B) Bane.
C) Mr. Freeze.
D) one of the Vertigo characters. (And everybody knows the Vertigo "superheroes" are sissies. Heck, Marvel's Sandman can turn to sand and make big fists; DC's Sandman just walks around and stuff.)

5. During "The Reign of the Supermen," which Superman wannabe sacrificed himself to save the real Superman?
A) Steel
B) Superboy
C) The Eradicator
D) The Cyborg Superman

6. The Golden Age Green Lantern's ring did not work against:
A) the color yellow.
B) those with more will power than the ring wearer.
C) wood.
D) Bacos.

7. What is Zorro's real name?
A) Darren Sanchez
B) Diego Vega
C) Benito Juarez
D) George Pérez

8. Who is Franklin Richard's godfather?
A) Black Panther
B) Ben Grimm
C) Johnny Storm
D) Jarvis the butler

9. *The Savage Dragon* (vol. 1) #1 opened with the Dragon battling:
A) Cut-Throat.
B) Spyder.
C) Dung.
D) Cut 'n' Paste.

10. What was the name of the Punisher's late wife?
A) Maria
B) Anna
C) Connie
D) Corky

11. The Cabal are villains in which comic?
A) *Silver Surfer*
B) *Legion of Super-Heroes*
C) *Star Blast*
D) *WildC.A.T.s*

12. Who was never a member of the Justice League?
A) Red Tornado
B) The Demon
C) Black Condor
D) Atom

13. The Red Skull's real name is:
A) Ingmar Bergman.
B) Max von Sydow.
C) Johann Schmidt.
D) Jack Kevorkian.

14. Shadowhawk first revealed his identity to the readers while battling:
A) the Liquifier.
B) Hawk's Shadow.
C) J.P. Slaughter.
D) Vendetta.

15. What does "A" in Shazam stand for?
A) Achilles
B) Atlas
C) Agamemnon
D) A and B

16. What's the first name of Scotty on *Star Trek*?
A) Abraham
B) Montgomery
C) Scott
D) Zippy

17. The name of the woman who made life miserable for Warblade and Ripclaw in *Killer Instinct* was:
A) Misery.
B) Malice.
C) Tonya Harding.
D) Lorena Bobbitt.

18. Who was Captain America's first girlfriend after Sharon Carter died?
A) Diamondback
B) Nita Prentiss
C) Jacqueline Falsworth
D) Bernie Rosenthal

19. Concrete:
A) is an alien.
B) has an alien body with a human brain.
C) is human.
D) is just some statue that talks.

20. Which of these couples used to be/is married?
A) Daredevil and the Black Widow
B) Conan and Red Sonja
C) Vision and the Scarlet Witch
D) Dr. Octopus and Aunt May

21. The Pitt is from which alien race?
A) Creed
B) Daemonites
C) Durlans
D) Fragas

22. Which of these is true in one or another future Marvel Universe continuity?
A) Sentinels are nice guys
B) Galactus will never die
C) Apocalypse is a woman
D) Jim Shooter is rehired

23. Freak Force quit the Chicago Police Department because:
A) they got a better offer to work for the government.
B) there were way too many restrictions and rules for their liking.
C) they didn't quit, they were kicked out.
D) it was nowhere near as much fun as the Los Angeles Police Department.

24. Who was a member of the Invaders?
A) Toro
B) Tommy Lightning
C) Baron Blood
D) Silver Scab

25. Which of the following Marvel mutant plot twists did not occur?

A) Jean Grey becomes Dark Phoenix, dies, turns out not to be dead but in a cocoon at the bottom of a bay, awakens, and helps Cyclops battle her evil clone (the one Cyclops married and had a kid with).

B) Cyclops and Jean Grey's clone's baby is taken into the future, cloned, the baby and his clone are returned to the present—one as a bad guy, one as a good guy—they fight, and both die but both come back.

C) Logan is found naked in the woods, his only mutant powers his enhanced senses and healing factor, and is given adamantium bones and claws by the Canadian government, except later it turns out that he was given bones and claws by a crazy doc and was then found by the Canadian government, except later it turns out that he worked for the CIA and had his memory erased and false memories implanted, except now it turns out that he doesn't know who he was but he's always had his claws.

D) All of the above are true. (Who writes this stuff?) ☆

stupid but cool

Ghost Rider #9 (December 1974) features possibly the weirdest turn of events ever recorded in comic book history. Ghost Rider (Johnny Blaze) is stripped of his powers by Satan (not Mephisto, mind you, but Satan himself), and, as Satan rushes in to claim Johnny's soul, a mysterious stranger steps out of the crowd, helps Johnny to his feet, and shoos Satan away. Although this stranger only identifies himself as a "friend," it's obvious from his looks, the heavenly aura that surrounds him, and the simple way in which he dismisses Satan that this "friend" is Jesus Christ. Yeah, you read it right: Jesus (who if he'd hung around the Marvel Universe long enough would've been dubbed Captain Jesus or something) saved Ghost Rider's soul from Satan.

GHOST RIDER ™ & © MARVEL COMICS

A	N	S	W	E	R	S
1. A	2. D	3. D	4. B	5. C	6. C	7. B	8. B	9. A
10. A	11. D	12. B	13. C	14. B	15. D	16. B	17. A	18. D
19. B	20. C	21. A	22. C	23. B	24. A	25. D		

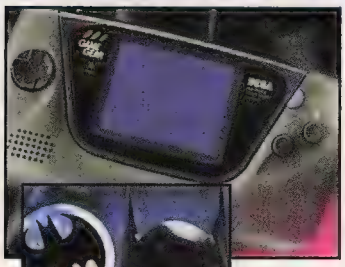
CONTEST

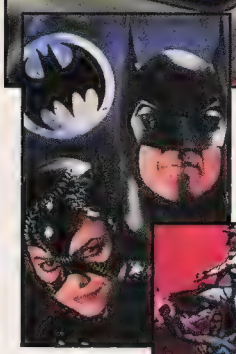
Get Your Game Gear Here!

SOMETIMES THERE JUST ISN'T ENOUGH TIME TO PLAY ALL YOUR FAVORITE VIDEO GAMES. YEAH, YOU CAN SPEND EIGHT TO 12 HOURS OF QUALITY TIME EACH DAY WITH SUPER MARIO OR THAT LI'L BLUE HEDGEHOG FELLA, BUT THERE'S NO REASON WHY ALL THE TIME THAT'S WASTED TRAVELING TO SCHOOL, WORK, FUNERALS, ET CETERA SHOULDN'T BE SPENT PLAYING VIDEO GAMES. NOW, THANKS TO YOUR SOCIALLY CONSCIOUS FRIENDS AT *WIZARD*, YOU CAN DO JUST THAT BY BRINGING A SEGA GAME GEAR EVERYWHERE!

Grand Prize (One winner)

A handheld Sega Game Gear game system. Just to keep you busy and out of trouble, we've also thrown in *X-Men* and *Batman Returns* video game cartridges. (And believe it or not, we made sure that the batteries *are* included!)





THE WAY THIS AWESOME CONTEST WORKS IS FAIRLY SIMPLE. JUST TAKE A GANDER AT THAT PICTURE (SHOWN ABOVE) AND TRY TO FIGURE OUT WHO THE HECK THAT COMIC CREATOR IS. WHEN YOU FIGURE IT OUT, GRAB A POSTCARD, JOT DOWN THE NAME OF THIS "MYSTERY CREATOR," YOUR NAME, YOUR FULL MAILING ADDRESS, AND YOUR PHONE NUMBER, AND SEND THE WHOLE SHEBANG OFF TO:

HEY! GET A MOVE ON! YOU'VE ONLY GOT UNTIL MAY 16, 1994!

Game Gear Contest
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and Nelson. Print your name, address, city, state, zip code, telephone number with area code, and the name of the "mystery creator" on a three-by-five-inch index card or a standard postcard. Enter as many times as you like. Mail each entry to Game Gear Contest c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winner. No cash equivalent or substitute prize is offered. The prize will be awarded in the name of the contest winner and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. **All entries must be received at contest headquarters by May 16, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received before the closing date of the contest. The prize winner will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on May 17, 1994, by Wizard Press.

For the name of the winner, available after May 31, 1994, send a stamped, self-addressed envelope to Game Gear Winner c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. Batman and Catwoman ™ & © DC Comics. X-Men ™ & © Marvel Comics Entertainment Group. Sega Game Gear ™ & © SEGA. Photo by Al Ortega.

MARVEL VISION

MARVEL COMICS

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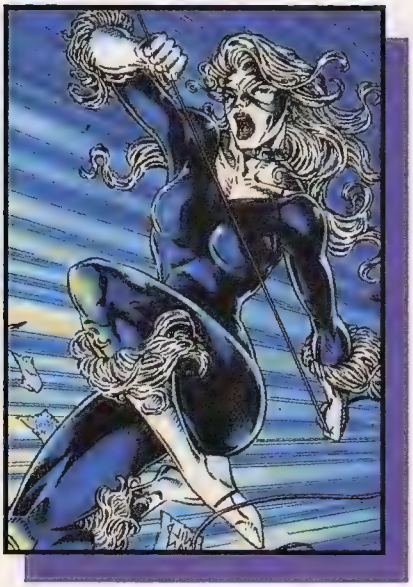
Iron Man. Scarlet Witch. U.S. Agent. Spider-Woman. Wonder Man. Together, they're the best defense in an offensive world, monitoring trouble spots throughout the universe as they form and then stopping them before they get out of hand! A new brand of super-team written by Dan Abnett and Andy Lanning with art by hot new talents, Tom Tenney and Rey Garcia. 48 pages with pop-up cover.

GALACTIC GUARDIANS #1 OF 4

A mysterious menace threatens the entire galaxy! The first strike affects Mainframe's world while Asgard is besieged by the sinister Silverback. Thor's son Woden joins the fray and the thousand-year-old feud between Hollywood and Mainframe comes to a cataclysmic climax. By Michael Gallagher, Kevin West and Steve Montano.

AVENGERS ANNUAL #23
IRON MAN ANNUAL #15
DARKHAWK ANNUAL #3
NAMOR ANNUAL #4



BLACK CAT #1 OF 4

Spidey's feline friend goes solo, seeking out bucks and brawls. Hired by the Morelle Corporation to recover a stolen secret project, "The Chimera", the Cat better hope she's sharpened her claws when she finds herself up against Cardiac and a cadre of hi-tech enemies. By Terry Kavanagh, Andrew Wildman, and Stephen Baskerville. Guest-starring Spider-Man.

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the WIZARD OF CARDS

By Stephen Shamus

Fleer's got a big new series in the works: Flair Marvel '94. This set will contain a complete history of the Marvel Universe, starting with the release of *Fantastic Four* #1 in 1961 and running through December 1993. The milestone events featured on each card will appear in

New Flair Marvel Cards!

chronological order (card #1 features *FF* #1), and are drawn by what Fleer Entertainment Marketing Manager John Taddeo calls "a veritable who's who of Marvel artists. Name an artist you like and he's in there. It's got Jack Kirby through John Byrne, Todd McFarlane, John Romita Jr., and the Kubert brothers. If they drew a pivotal scene, they're in there."

Flair is Fleer's superpremium imprint, so these new cards will be loaded with goodies. Each card will be fully laminated and stamped with gold foil. Marvel '94 also features computer enhancement and coloring, a process developed exclusively for this series. According to Taddeo, "This set will set the new standard by which entertainment trading cards are judged." Plans for chase cards and subsets haven't been finalized, but we'll pass along more details as soon as they're available.

The Batman: Saga of the Dark Knight card set from SkyBox is on the way, and the word is that these babies are hot. The 13,333 cases that were produced (SkyBox upped the production from 12,500 at the last minute) have been snapped up quickly, and it looks like this product will be a solid hit. The SkyDisc, a 3-D hologram disc that comes in one per six and two-third boxes, is one of the coolest bonuses ever found in a box of cards. I can't wait to see what they'll think of next.

SkyBox's first-ever DC Master Series will be released in June. This set, entitled "The Master Series: DC Edition," takes a page from the Marvel Masterpieces book. SkyBox produced two very successful Marvel Masterpiece series, but this is the first time the company has been able to put DC characters on canvas. Given the past history of Masterpiece sets, this one should be huge.

SkyBox has other hot card projects in the works, including an all-new *Star Trek: The Next Generation* set due out in May. The 90-card series will feature costumes, makeup, and special effects from the show. Three versions of the set will be produced: platinum, gold, and collector's. SkyBox is keeping mum about the prices and methods of distribution, but the platinum version will come with an original hologram, the gold version with a collector's pin, and the collector's version will be housed in a rigid display and come with five Magiscope cards and a 3-D viewer with which to view them. These cards will be sold as sets only.

Topps will release *The Flintstones* movie card set, based on the Universal Studios movie starring John Goodman, this May. This is an 88-card set with 11 stickers. There are eight cards and one sticker to each pack, with a suggested retail cost of 69 cents per pack. The set is due out shortly after the movie, and contains character cards plus scenes from the movie. Four "FlintFoil" foil cards are randomly inserted, at two per box.

Another movie card set from Topps, this one due out this summer, features a longtime comic character, the Shadow. Alec Baldwin, star of *Malice* and *The Getaway*, will play the title role. This 90-card set is a premium offering from Topps, and eight-card packs will cost at least $1 each. Four chromium cards will be randomly inserted at the rate of two per box.

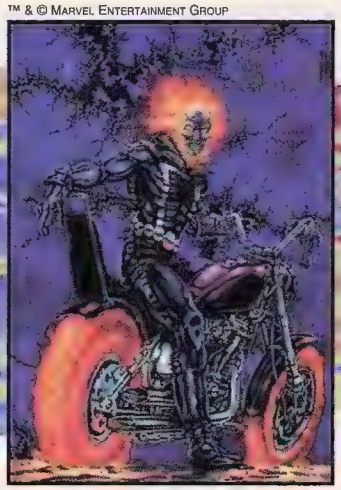
This summer, Topps is reprinting its Mars Attacks series. The original set was vilified by parents when it was first released in1962 because it contained too much violence for their taste. The cards were in short supply back then, meaning they're a pretty hot collectible today. These cards were definitely ahead of their time. This series contains 35 all-new cards—including homage cards with '50s-style art and modern interpretations done in contemporary styles—upping the total to 90. The packs contain eight cards and bear a suggested retail price of $1.

Comic Images is releasing a collection of Hildebrandt brothers trading cards. Greg and Tim H. were the boys who painted the Fatal Attractions cards found in the Fleer Ultra X-Men trading card series. This 90-card collection offers 1,000 cards signed by each of the brothers, six randomly inserted chromium cards, and medallion cards, which are special foil-printed chase cards. The Hildebrandt cards

™ & © Marvel Entertainment Group

"Ha...got 'im! That butterfly will never bug anybody again!"

™ & © Marvel Entertainment Group



"Geez, I probably shouldn't take burning rubber so literally!"

™ & © Greg and Tim Hildebrandt

The brothers Hildebrandt showcase their art in collector cards from Comic Images.

come 10 to a pack and carry a suggested price of 75 cents per pack.

Friedlander Publishing Group brings us a couple of new sets from a pair of exceptional artists. In April, look for The Art of Keith Parkinson, a 90-card collection of his work ranging from his early days at TSR in the early '80s to his current stuff. 1,000 autographed cards are inserted, as are five randomly inserted Metallic Storm foil cards. Larry Elmore's Fantasy Collection, the second set from the Friedlander Group, hits the shelves in May. The 90-card Elmore series is a fantasy art collection featuring some of his work from TSR's Dragonlance. It also includes five Metallic Storm cards and 1,000 randomly inserted autographed cards. Less than 5,000 cases are being produced, with 10 cards in a pack, and 12 boxes in a case. The suggested retail price is $1.50 a pack.

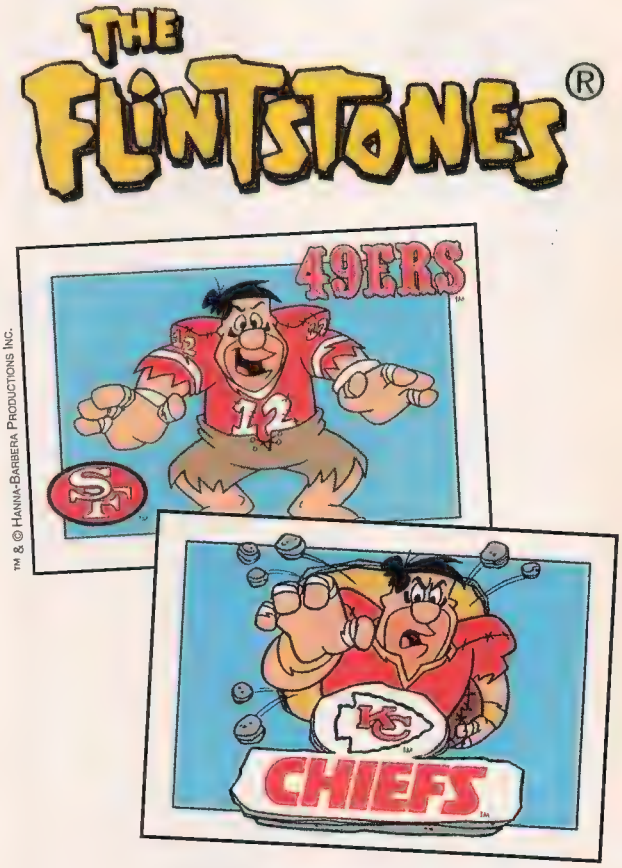
The Simpsons cards from SkyBox are a hit. These cards are barrels of fun, and the inserts are just a riot. Six acetate cards fit neatly together to form two images when stacked. The first three, when placed on top of each other, form an image of the entire town watching TV in the Simpsons' living room. The other three show Itchy giving Scratchy a head...err, haircut at the barber shop. The Glow-in-the-Dark and Wiggle cards (the latter cards show one of two images, depending on the angle at which they're held) are also pretty neat.

The single best chase card of the year was randomly inserted into the Simpsons packs. There are only 400 Art De Bart cards in packs; they entitle each bearer to an original drawing by Simpsons creator Matt Groening. No two cards are the same, and each is signed by Groening himself. (How cool is that?)

SkyBox has given even more reason for fans to cheer. Ultraverse 2: Origins, the popular Malibu set, contains exactly 62 randomly inserted redemption cards. Each such card is redeemable for the artwork featured on that specific card, so once again, you can get a one-of-a-kind item.

The Fleer Ultra X-Men cards have been a huge success since the get-go. The set's battle cards, which feature battles between the X-Men and their archenemies, can only be found in jumbo packs. The 14-card jumbo packs, which sell for $2.50 to $3, are huge sellers, since collectors are trying to finish off their sets. Regular packs are also big movers, at between $1.25 and $2 a pack.

Topps has canceled all orders for its Deathmate cards, which would have featured Image characters. What should have been the biggest crossover of the summer of '93 turned out to be the biggest flop of '93: Pyramid/Upper Deck's Valiant Deathmate cards didn't fare well on the market.



™ & © Hanna-Barbera Productions Inc.

CARDZ produced these Flinestones cards exclusively for Super Bowl XXVIII in Atlanta, GA.

™ & © Keith Parkinson

"Rise my legion of the undead, ri... Hey! I can see myself in this thing!"

™ & © DC Comics

"Uh, uh, uh, Bats, no sniffing my pansy until I say you can!"

™ & © DC Comics

"I hate it when it rains... this leather gets so darn tight when it dries."

CONTEST

Count the Kitties

No doubt about it, this month's edition of *Wizard* has the hottest cover ever to grace a magazine. (A magazine dealing with fictional characters, anyway.) But we know what you're thinking: "Hey, man, why all the cats? What's up with that?" Yeah, there are a lot of little kitties on the cover, but that's the whole point. If you're sharp enough to spot all the pussycats, you can be in line to win some neat Catwoman stuff. For instance...

All you gotta do is count all the little kitty cats on the cover of *Wizard* #33 (above), jot down that magic number on a postcard with your full name, address, and phone number, lick a stamp, and mail the whole thing off to:

Catwoman Contest
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

Count the kitties quickly, kiddies! The deadline is May 13, 1994!

Grand Prize (One winner)

An awesome piece of original Catwoman art by *Catwoman* series artist Jim Balent, signed by the artist and framed!

Second Prize

(25 winners)

A copy of *Catwoman* #1 (ongoing series), signed by Jim Balent!

Third Prize

(50 winners)

A supersize Catwoman promotional poster for *Wizard* #33!

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and Andrew Lloyd Webber. Print your name, address, city, state, zip code, telephone number with area code, and the kitty total on a three-by-five-inch index card or a standard postcard. Enter as many times as you like. Mail each entry to Catwoman Contest, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press, and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the contest winners and are not transferable. Only one prize per household. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. **All entries must be received at contest headquarters by May 13, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on May 16, 1994, by Wizard Press.

For a list of winners, available after June 1, 1994, send a stamped, self-addressed envelope to Catwoman Winners, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064.

Catwoman ™ & © DC Comics. Kitties ™ & © Pat McCallum.

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APRIL 29-30 & MAY 1, 1994

PITTSBURGH EXPO-MART

FRIDAY 12-9 SATURDAY 10-6 SUNDAY 10-5

MEET ALL THE X-MEN CHARACTERS!

TOP 10 HEROES & VILLAINS OF THE MONTH

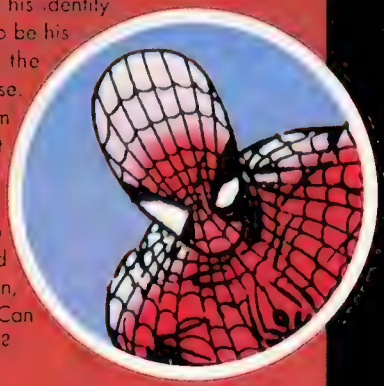
This list doesn't track the number of copies which a specific character sells each month. It doesn't pay any attention to any kind of sales meter. This list is a roster of the 10 comic book characters with the strongest fan following—nothing more, nothing less.

1. SPAWN

For the third month in a row, Todd McFarlane's Spawn is the hottest character in comics—and by the look on his kisser, he seems pretty shocked at the news. As if he wasn't popular enough already, this perky li'l Hellspawn of the nether realms has a major new plotline running through his title right now. It ties up a whole bunch of loose ends and is a great jumping-on spot for anybody who doesn't like coming in during the middle of a story.

2. SPIDER-MAN

Spidey's life never seems to change: a series of awful occurrences always keeps him on his toes, in trouble, and on the verge of an ulcer. Nothing's changed. Petey was dumb enough to reveal his identity to the couple claiming to be his parents, and they put the knowledge to dubious use. It seems that someone from Peter's past has caught wind of that very same info and will be doing what he can to keep Webhead's track record of lousy luck intact. C'mon, guys, it's been 31 years: Can we give this kid a break?



3. BATMAN

Uh-oh.. which dark avenger of the night forgot to shave this morning? Sheesh, it's no wonder Bruce Wayne came back to Gotham to hand Azbats his walking papers (no pun intended)—he's ruining Batman's image. Anyway, five o'clock shadow or not, the new Batman (Jean Paul Valley—you know, the blond four-eyed guy) is really hitting it off with the fans. The upcoming megacrossover entitled "KnightsEnd" (Batman vs. Batman!) should only add more fuel to the fire.

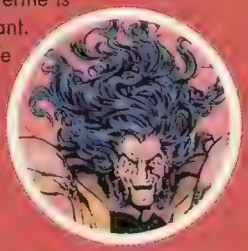
4. PITT

Yeesh. Another guy with a shaving problem. After a lengthy hiatus, *Pitt* reappeared on the shelves of comic book stores, rekindling interest in the alien guy with no nose. Now that the original four-issue mini-series is in the history books, only time will tell when we'll next get a glimpse of Pitt and his oh-so-adorable sidekick Timmy ..aside from their upcoming appearance in *Savage Dragon* and myriad cameos in other Image titles.

SPAWN ™ & © TODD MCFARLANE. SPIDER-MAN ™ & © MARVEL ENTERTAINMENT GROUP. BATMAN ™ & © DC COMICS. PITT ™ & © DALE KEOWN.

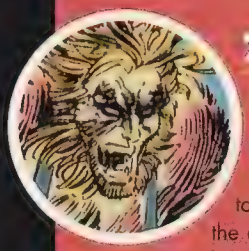
5. WOLVERINE

I wonder if Wolvie here ever has a good hair day? And how long does it take him to shampoo? Anyway, even without his famous adamantium endoskeleton and those wacky metal-sheathed claws of his, Wolverine is still one pretty darn popular mutant. ("Popular mutant." Doesn't seem like a very fair trade-off, does it? "Popular mutant." I'd be happier as an unpopular nonmutant. Nonetheless.) Even without his X-Men membership card, Wolvie is still hot.



6. GAMBIT

Remy LeBeau, thanks to many comic and cartoon appearances, is one hot mutant. Not only is he a suave chap, he's got pretty cool powers: he can take any object, charge it with kinetic energy, toss it, and boom, cause mucho damage to his target. Adding to his high coolness quotient is his mysterious background, which is definitely a prerequisite for being a popular character these days (though being an X-Man helps).

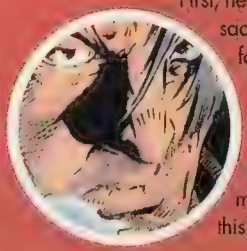


7. SABRETOOTH

What an unhappy little mutant is Sabretooth. Not only was he horribly abused as a child, which caused him to grow up to be a cold-blooded mass murderer, but the only place where he might find salvation, the X-Mansion, is full o' them pesky X-Men, all of whom hate him. This fuzzy fellow just can't catch a break. Throw in the fact that he's a blond photocopy of Wolverine, and yer guaranteed to get one popular mutant (but again, is that a fair trade-off?).

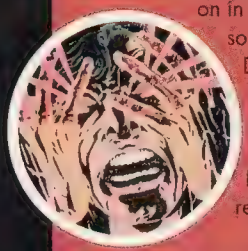
8. NINJAK

After just a few issues of his own title, this guy has definitely amassed quite a fan following. "Why is this?," you ask. First, he's designed and drawn by Joe Quesada, who's one of the industry's most favoritest pencil pushers these days. Second, he's really neat, he kills guys, busts up international espionage rings, blows stuff up, and still has enough time to be a mega-ladies man. From all outward appearances, this guy is the definition of machismo!



9. SUPERMAN

Hey, pretty good *Home Alone* impression there, Supes. So, we know he needs to visit an optometrist, but what's going on in Kal-El's life these days that makes him so popular with the fans? Well, fighting Doomsday, dying, and coming back as five different guys (sort of) will get you noticed, but what's making Supes hotter than Georgia asphalt is the fact that Doomsday is coming back for a rematch, and he's brought a friend!



10. PRIME

Now that we've seen the bad boy side of young Kevin Green's personality in the form of Rogue Prime, there's no doubt that this character's unpredictability is a major factor in his popularity. Add that to the fact that he's a character with whom a lot of the younger fans can identify (kinda like Peter Parker... well, the way Peter Parker used to be) and you have a definite hit on your hands. Prime, a 13-year-old in a Superman body: how could fans not like him?

MORT OF THE MONTH

Now it's time to look at the lamest character of the month, or, as we like to call 'em, the Mort of the Month!

MINDWORM

Whoa! Talk about yer *cabesa muy grande*! This guy must have a tough time getting through doorways and finding a fedora that fits nice and snug. This guy's power is (was? did the Scourge kill this guy?) the ability to leech strength from those around him. I guess that doesn't allow him to absorb taste in clothing: just check out the snappy duds on this monkey! With the crazy cut-offs, the Partridge Family tank top, and the weenie-esque sandals, he's all set for a guest star stint on *The Love Boat* or *Fantasy Island*. Let's just hope Marvel takes it easy on us and leaves this megamel-oned malcontent neatly tucked away in the mort character history books.

MORTOMETER

WOLVERINE, GAMBIT, SABRETOOTH & MINDWORM ™ & © MARVEL ENTERTAINMENT GROUP. NINJAK ™ & © VOYAGER COMMUNICATIONS INC. SUPERMAN ™ & © DC COMICS. PRIME ™ & © MALIBU COMICS ENTERTAINMENT INC.

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Iron Man #170

Artists: ***Luke McDonnell and Steve Mitchell***
Writer: ***Denny O'Neil***
Publisher: ***Marvel Comics***
Release date: ***May 1983***

"An Iron Man You've Never Seen Before!" While that tag line was pretty eye-catching over a decade ago, it's commonplace on today's *Iron Man* covers. Nowadays, with the way Marvel keeps changing ol' Shellhead's armor every six months, they should change the title from "*Iron Man*" to "*Iron Man?*" Ah, but who cares about comics anymore? Let's get into why this issue is a hot little gem.

First off, it's a pretty darn good story—but as we all know, that, especially nowadays, doesn't make a book hot. (Whoop, there I go again, attacking today's comic book industry. Gotta settle down.) This book is a potential hot pick because it's the first time that James Rhodes, aka War Machine, dons a suit of Iron Man armor. Since War Machine is currently starring in his own monthly title, a historic event like this should really get a second shot of steam in the back issue bins.

© DC Comics

Secret Origins Special #1

Artists: ***Mike Hoffman, Sam Kieth, Pat Broderick, Bernie Mireault***
Writers: ***Neil Gaiman, Alan Grant, Mark Verheiden***
Publisher: ***DC Comics***
Release date: ***1989***

How can Batman's shadow have eyes? Hmmm...what a mysterious fellow. Anyway, a quick peek at the writers and artists of this li'l tome of origins should reveal why *Secret Origins Special* #1 is hangin' out here in the Comic Watch. With stories by Neil Gaiman (who's cookin' up a pretty intense yarn over in *Sandman*—check it out before it's too late) and art by Sam Kieth (check out *The Maxx* over at Image—really wild art, and fine stories), this book has been overlooked for way too long. Throw in the talents of the other writers and artists who worked on this book, and boom, it's even better.

As a little side note here: the origin of the Penguin depicted in this ish is really an awesome story. Written by Alan Grant with art by Sam Kieth, it's quite the tear-jerker, telling the tale of young Oswald Cobblepot, a rotund, unpopular child who, through a series of cruel events, was transformed into the Penguin. I hate the Penguin as a character, but this story—heck, the whole book—is a gem. ☆

WILD CARD
MARCH '94
IMAGE COMICS
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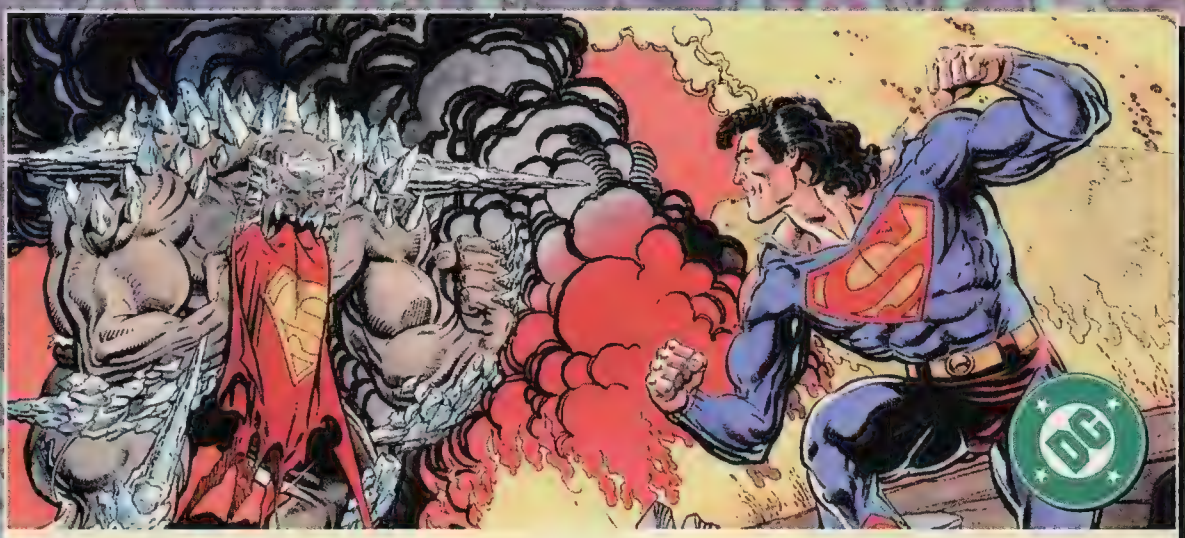
PICKS
FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN APRIL!

Superman/Doomsday: Hunter/Prey #1



SUPERMAN & DOOMSDAY ™ & © DC COMICS INC.

Artists: Dan Jurgens and Brett Breeding
Writer: Dan Jurgens
Release Date: April 12
Cover Price: $4.95

Superman vs. Doomsday was without a doubt the most titanic battle in comics in 1992. Retailers and distributors vs. Image Comics dominated headlines in 1993. This April, DC will no doubt make comics history once again with a rematch of the battle that made 1992 the groundbreaking year it was—Superman vs. Doomsday II! The cast for the three-part *Superman/Doomsday: Hunter/Prey* Prestige Format mini-series is a formidable one, with Darkseid, Waverider, and the Cyborg Superman co-starring with Supes and Dooms.

Hank Henshaw, the nefarious Cyborg Superman, has come back from oblivion, enlisting Doomsday in a bid to take over the planet Apokolips. Darkseid, the world's ruler, is none too pleased about this, and in a unique team-up, joins forces with Superman to tackle the evil twosome of Doomsday and the Cyborg. During the course of the mini-series, Superman, with the help of Waverider, will learn the amazing origin of the man/creature who gave Big Blue the fight that eventually cost him his life.

Will Superman's obsession with eliminating Doomsday lead him into a battle he can't win? Will Darkseid regain control of Apokolips? What are the Cyborg Superman's ultimate plans for Doomsday? Will Doomsday pass gas and kill everyone? Join *Superman* mainstays Dan Jurgens and Brett Breeding for this three-issue roller coaster ride that's bound to change the life of America's favorite Kryptonian forever.

Secret Weapons #11

Secret Weapons™ & © Voyager Communications Inc.

Artists: Peter Grau and Joe Rubinstein
Writer: Maurice Fontenot
Release Date: April
Cover Price: $2.50

Secret Weapons gets the Phyllis Diller treatment this month! That's right, a total facelift: everything from this title's creative team to its direction to its hero team is being changed.

The highly creative house of fun at Valiant is keeping the contents of this baby as secret as possible (after all, it's called *Secret Weapons*), but we do know that Neville Alcott is organizing the group, and that its first mission will be to take on the nefarious Dr. Silk and his WEBNET organization. Bloodshot will lead Secret Weapons, providing valuable experience. The team itself will consist of four characters other than Bloodshot, three of them entirely new to the Valiant universe. (The fourth appeared in earlier issues of *Bloodshot*.)

The rest of the book is being kept under wraps—literally! The book will arrive at your comic store wrapped in a plain brown envelope stamped "Top Secret, Eyes Only" to ensure that the information inside is available exclusively on a need-to-know basis, and to make people think you're buying *Playboy* or something.

Incredible Hulk #418

Artists: Gary Frank and Cam Smith
Writer: Peter David
Release Date: April 19
Cover Price: $2.50 (Collector's Ed.)
$1.50 (Newsstand Ed.)

Those of you readers out there who follow the Hulk know all about the saga of Rick Jones and his lovely girlfriend-cum-fiancée, Marlo. For the uneducated, here's a brief recap. Rick and Marlo were a happy couple until a deranged woman posing as Rick's mother kidnapped him and left him to die. When Marlo and Betty, the Hulk's estranged wife, tried to save him, a scuffle ensued and Marlo was fatally wounded.

But Rick refused to let her go, and enlisted the services of the Leader to bring her back from the dead. The Leader succeeded, but Marlo was nothing more than a vegetable upon her resurrection. With Rick's love and care she eventually recovered, and when Rick popped the question, she said yes. That brings us to where we are now: nuptials for Rick and Marlo.

However, the Impossible Man has invited himself and a whole gang of well-known nasties to the affair. It's all-out mayhem brought to you by one of comics's best duos, Peter David and Gary Frank (Dale who...?). The collector's edition comes your way with a stunning die-cut gatefold cover designed like a wedding invitation.

Incredible Hulk™ & © Marvel Entertainment Group

Madman Comics #1

MADMAN™ & © MIKE ALLRED

Artist: Mike Allred
Writer: Mike Allred
Release Date: April
Cover Price: $2.95

After a lengthy hiatus, Mike Allred's pop culture hero Madman makes his triumphant return to comics. His base of operations is still Snap City, but this time around, Dark Horse Comics is handling the publishing duties (after previous stints at Kitchen Sink and Tundra).

The premier issue begins with a scan of Madman's brain, which updates us on his previous doings. In the main story, Madman must defend Snap City from invaders from outer space. If you're fond of well-told, well-drawn stories with a whimsical feel and have never given this spiffy book a whirl, this series (which will be published bimonthly—that's every 60 days for you kiddies) is definitely for you.

For longtime Madman fans, 1994 will be a year to remember. In addition to the bimonthly comic book, the active imagination of Mike Allred will unleash a batch of Madman-related products that are destined to put a smile on your face and a dent in your wallet. Keep your eyes peeled for a Madman trading card set as well as a Madman lunch box and squeaky toy designed for the kid inside all of us.

Detective Comics #675

Artists: Graham Dixon and Scott Hanna
Writer: Chuck Dixon
Release Date: April 26
Cover Price: $2.95 (Collector's Ed.)
$1.50 (Newsstand Ed.)

Jean Paul Valley was designated the new Batman by Bruce Wayne, and he's certainly taken his job as Gotham City's protector pretty seriously—one might say he's gone to extremes. Azbats reaches the end of his mission in this issue, the concluding chapter of the "Knightquest: The Crusade" storyline.

Gunhawk (oh, what a wonderfully unique name!) is poised to take a hospital to task with his deadly weapon, and Jean Paul feels that he must make his Batarmor even stronger to combat this new foe. He makes some final adjustments to his fancy suit, and then sets out to make Gunhawk (ooh...that name just inspires dread, don't you think?) aware of the fact that Gotham is his city and that those who interfere with it will pay the price.

This story will be wrapped up in *Robin #7*, which is also the epilogue for "Knightquest: The Search." Afterwards, the humongous "KnightsEnd" story arc begins in the pages of *Batman #509*, coming your way in May. *Detective Comics #675* will be available in two versions: a standard edition that comes sans enhancement and a collector's edition that sports a nifty embossed blue-and-gold foil cover.

BATMAN™ & © DC COMICS INC.

MORE PICKS

The following pages compile the grooviest titles shipping for the month of April. Also listed are books carrying the *Wizard* recommended reading RSA sign—comics that have the most promise to deliver a solid, well-written story, and ones that shouldn't be overlooked on the comic book rack.

Action Comics #700

DC COMICS "The Fall of Metropolis," Part 1 (of 5). In this double-sized, action-packed anniversary issue, Lex Luthor II's reign of crime is exposed by Lois Lane! Lex decides that if he must fall, he'll take all of Metropolis down with him! (Look out belooooowwww!) By Roger Stern, Jackson Guice, and Denis Rodier. **$2.95**

The Adventures of Cyclops and Phoenix #2 (of 4)

MARVEL Scott Summers and Jean Grey try to get used to their new lives as married people and defenders of the future. Unfortunately, Apocalypse always manages to be a pain in the butt during quiet times. The weird part here is that Apocalypse is a she. Boy, this would make a great Oprah segment. I can see it now: "Evil mutant immortals with plans of world domination, and why they're happier now as women." By Scott Lobdell, Gene Ha, and Al Vey. **$2.95**

Amazing Spider-Man #390

MARVEL After the "Lifetheft" and "Pursuit" escapades, Spidey tries to put things back in order. It's a darn shame that Shriek and Carrion aren't cooperating. Each Spidey title this month includes a cel from the upcoming animated Spider-Man series! By J.M. DeMatteis, Mark Bagley, and Randy Emberlin. **$2.95 (COLLECTOR'S EDITION), $1.50 (NEWSSTAND EDITION)**

Amazing Spider-Man #390

© Marvel

Avengers #375

© Marvel

Legends of the Dark Knight #61

© DC Comics

Catwoman #11

© DC Comics

Avengers #375

MARVEL In order to help out the shorthanded Avengers, Thunderstrike returns! (You know: the crappy Thor.) That's not all: the Black Knight, Crystal, and Pietro all must make fateful decisions, and two new members join the team. (Our bet is on Shamrock and El Aguila, but don't quote us.) By Bob Harras, Steve Epting, and Tom Palmer. **$2.50 (COLLECTOR'S EDITION), $2.00 (NEWSSTAND EDITION)**

Batman #508

DC COMICS "Knightquest: The Crusade" draws to a close as Jean Paul Valley allows Abattoir to die, an act which also causes the death of an innocent. (Heroes aren't supposed to do that, are they? Oh, wait—this is the '90s.) The storyline continues in *Batman: Shadow of the Bat* #28. By Doug Moench and Mike Manley. **$1.50**

Batman: Legends of the Dark Knight #61

DC COMICS "Knightquest: The Search" continues. Batman is kept from helping Bruce Wayne, and instead is led to the island of Santa Prisca during a raging hurricane. Also: Bruce must face Asp and his cronies alone while trying to prevent an assassination by Shondra Kinsolving! By Dennis O'Neil and Ron Wagner. **$1.75**

RSA Catwoman #11

DC COMICS Catwoman battles massive amounts of physically enhanced men who seem to be tied to the

MORE PICKS

© Marvel

Conan the Adventurer #1

© Marvel

Daredevil #329

arms dealer she's after. (Uh, excuse me...if they're tied to an arms dealer, how can they take on Catwoman at the same time?) Plus, learn some more about Selina Kyle's past. By Jo Duffy and Jim Balent. Duffy says, "If you like all-out action, this issue will be great. It's got killer cyborgs, ruthless weapon merchants, Eurotrash, and the introduction of another longtime Catwoman villain." **$1.50**

Conan the Adventurer #1

MARVEL By Crom! An all-new Conan series recounting tales of Conan the Barbarian (er, make that "Adventurer") as a young warrior! Roy Thomas returns with this story of Conan at the Battle of Venarium! By Roy Thomas and Rafael Kayanan. **$2.50**

Cyberforce #4

IMAGE After a battle with WildC.A.T.s, the Cyberforce team heads home to resume normal lives—but Ballistic refuses to give them peace! By Marc Silvestri, Eric Silvestri, and Scott Williams. **$1.95**

Danger Unlimited #3 (of 4)

LEGEND/DARK HORSE Cal and Terri's actions have dire consequences. (Oooh...sounds specific!) In the past, the young Cal and Connie give their powers a test run or two. By John Byrne, with colors by Matt Webb. In the backup feature by Byrne and Kieron Dwyer, find out more about the origin of the Torch of Liberty. **$2.00**

Daredevil #329

MARVEL "Tree of Knowledge," Part 4 (of 5). Daredevil and Captain America fight a new Hydra strike force called System Crash, and Baron Strucker holds New York City hostage while eating bratwurst and beef jerky. Guest starring Gambit. By D.G. Chichester, Scott McDaniel, and Hector Collazo. **$1.50**

Ninjak #6

VALIANT "Full Metal Jacket," Part 2 (of 2). Dr. Silk tries to take over Orb Industries, so it should come as no surprise that X-O Manowar and Ninjak show up to fight the scabby old geezer. By Mark Moretti, Joe Quesada, and Jimmy Palmiotti. **$2.25**

Prime #11

MALIBU Accompany Rogue Prime to the Sunset Strip, where he gets in some barroom brawls and indulges in some underage drinking! By Gerard Jones, Len Strazewski, and Norm Breyfogle. "This is one of the first full-issue appearances of Rogue Prime," says Strazewski. "He goes on the prowl on Sunset Boulevard, making new enemies. He gets into a bar fight with someone who could turn out to be one of his most deadly enemies. His name is Kutt, and he will show up more prominently in #13." **$1.95**

Prophet #6

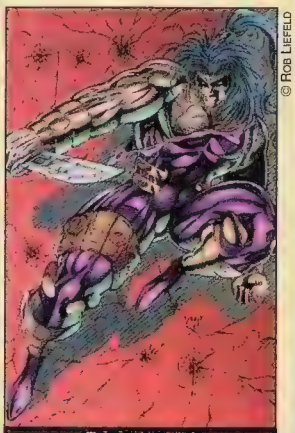
IMAGE Kirby is ordered to end Prophet's berserker onslaught. If that wasn't bad enough, D.O.C.C. also tries desperately to regain contact with Prophet, and when he does, he gives him a warm soapy enema. (They're pretty close.) By Rob Liefeld and Stephen Platt. **$1.95**

Robin #7

DC COMICS The epilogue to "Knightquest: The Crusade" and "Knightquest: The Search"! Plus, Bruce Wayne finally gets the lowdown on Jean Paul Valley from Robin! Look out, kiddies: the "KnightsEnd" storyline begins next month! By Chuck Dixon, Tom

© Malibu

Prime #11


© Rob Liefeld

Prophet #6

MORE PICKS

Grummett, and Ray Kryssing. *Robin* #7 has the return of Tim's father, too, but Dixon says that "the biggest thing is the confrontation between Bruce and Jean Paul in the Batcave in Robin's presence. Bruce tries to serve Azrael his walking papers, but it doesn't work out. There's also a Redbird and Batmobile demolition derby!" **$1.50**

SANDMAN #61
VERTIGO/DC Neil Gaiman sets the stage for the beginning of the end of the whole megillah as the Furies rain down on Morpheus's palace. But don't worry—Daniel manages to escape captivity, the lucky devil. By Neil Gaiman and Marc Hempel. For mature readers. **$1.95**

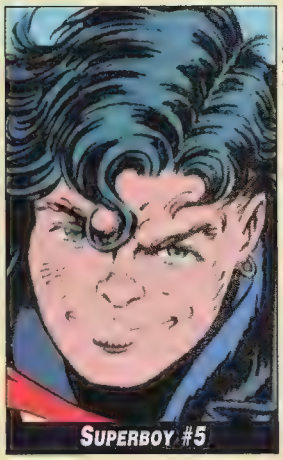
SOLAR, MAN OF THE ATOM #35
VALIANT "Solar the Destroyer," Part 3 (of 3). Solar the Destroyer must decide if he will destroy the entire spider alien race. But will the other Solar let him? And what about the continuity that was laid out with the spider aliens in early issues of Magnus? What's Jim Shooter gonna think? By Kevin VanHook, Peter Grau, and Jimmy Palmiotti. **$2.25**

SPAWN #21
IMAGE A turning point for this book, in which everyone is out to get Spawn! The beginning of a storyline which will resolve old questions and reintroduce supporting characters, giving new readers (like Peter David?) a great place to climb aboard. By Todd McFarlane. **$1.95**

SPECTRE #19
DC COMICS World leaders try to devise a way to stop him. The U.S. President calls in Professor Nicodemus Hazzard to do just that. And Naiad the Water Elemental prepares to make him pay for the damage he's done to the planet. Yessir, it ain't easy being a wanted man/creature like William Munny out of Misso...oh wait, that's the guy from *Unforgiven*. We meant the Spectre. By John Ostrander and Tom Mandrake. Painted cover by John K. Snyder III. **$1.75**

© TODD MCFARLANE

SPAWN #21


© DC COMICS

SUPERBOY #5

© DC COMICS

ROBIN #7

© VOYAGER

SOLAR, MAN OF THE ATOM #35

STAR WARS: DROIDS #1 (OF 6)
DARK HORSE This mini-series, set before the original *Star Wars* film, chronicles the adventures of C-3PO and R2-D2 in the Kalarba system. Guest starring IG-88, scourge of all pretzel-stick androids. By Dan Thorsland, Bill Hughes, and Andy Mushynsky. **$2.95**

STREET FIGHTER II #1 (OF 8)
VIZ COMICS The popular video game returns to comics! On a man-made island designed to be a "City of the Future," things have fallen apart so much that it's more like a hell of the present. Things are so bad that Ryu, local martial artist, helps out a pair of restaurant owners who're being threatened by a bad guy! *Sho ryu ken*! (Whatever that means.) By Masaomi Kanazaki. **$2.95**

SUPERBOY #5
DC COMICS Superboy toughs it out against Silversword even as he's dying from the disease that's killing all the clones in Metropolis. The Kid heads there to try to find a cure and finds himself in the midst of a battle for the city. By Karl Kesel, Tom Grummett, and Doug Hazlewood. **$1.50**

SUPERMAN: THE MAN OF STEEL #34
DC COMICS "The Fall of Metropolis," Part 2 (of 4). The city is evacuated when the clones of Metropolis

MORE PICKS

© Marvel
Uncanny X-Men Annual #18

© Wildstorm Productions
WildC.A.T.s #10

clash. During his struggle to protect innocents, Guardian falls...and he can't get up! By Louise Simonson, Jon Bogdanove, and Dennis Janke. **$1.50**

Uncanny X-Men #313

MARVEL Gambit, Yukio, and Storm unravel the secret of Phalanx (what kind of name is Phalanx?) in this action-packed issue! By Scott Lobdell and Joe Madureira. **$1.50**

Uncanny X-Men Annual #18

MARVEL Caliban, the former Morlock, is ticked off at the X-Men for befriending the man he hates most....Sabretooth! Aw, c'mon, Caliban: even bloodthirsty murderers like Sabretooth can change their spots—er, ways! Give the kid a book and give the kid a break. By Neil Hansen and Ian Churchill. **$2.95**

WildC.A.T.s #10

IMAGE Chris Claremont joins Jim Lee for a three-part story that introduces Claremont's new characters, the Huntsman and Tapestry, the latter coming from out of Zealot's past and being up to no good. (Tapestry, eh? We are *really* running out of superhero names!) By Claremont, Lee, and Scott Williams. **$2.50**

Wolverine #82

MARVEL When Logan heads back to Madripoor, he hooks up with Jessica Drew (the original Spider-Woman) and Karma for a few good times (i.e., beating people up). By Larry Hama and Adam Kubert. **$1.95**

X-Force #35

MARVEL When a Nimrod wanna-be comes from the future to make sure the true Nimrod comes to be, Cable and the X-Force attack Camp Hayden, the Mutant Sentinel Headquarters, in an attempt to halt Nimrod Technologies. By Nicieza, Daniel, and Holdredge. **$1.50**

X-Men #33

MARVEL More details about Gambit's past are revealed, which has dire consequences for him and the rest of the team. By Fabian Nicieza and Andy Kubert. **$1.50**

X-Men Unlimited #5

MARVEL With Professor X and Storm there to observe, Princess Lilandra formally annexes the Kree Empire—but it turns out that rebellion is already brewing. Will Lilandra and Charles' relationship ever be the same? By John Francis Moore and Liam Sharp. **$3.95**

X-O Manowar #30

VALIANT Aric is desperate to regain the power of the X-O armor, said armor having been destroyed in issue #28. Solar offers to help, but does Aric ask for too much? (We can just hear it now: "Solar, I need your good skin!" "Wha—? Hey!" "Come here, good skin!" "Hey, wait...!") By Jorge González, Rik Levins, and Kathryn Bolinger. **$2.25**

Xombi #1

MILESTONE/DC "Silent Cathedrals" begins here as Xombi moves out of the rubble of the "Shadow War" and into his own title. David Hyunsuk Kim, aka Xombi, finds himself at odds with Dr. Sugarman, a wacko who decides he wants to create living creatures (and rot kids' teeth). By John Rozum and J.J. Birch. All Milestone books this month feature a cover by John Byrne. **$1.75**

© Marvel
Wolverine #82

© Milestone
Xombi #1

PREMIERES

Comic book collectors place a great deal of importance on #1 and #0 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully. Number one and zero issues have been known to appreciate considerably when a series becomes popular. This is a list of all the #1 and #0 issues which are shipping in April.

Aegis #1		The Carneys #1		Hammer of God: Butch #1		Nurture the Devil #1		Superman/Doomsday: Hunter/Prey #1	
Arcomics	$1.75	Archie Comics	$2.00	Dark Horse	$2.50	Fantagraphics Bks.	$2.50	DC	$4.95
Attitude Lad #1		Conan Classic #1		Harbinger Files: Harada #1		Omega 7 #1		That Chemical Reflex #1	
Slave L. Graphics	$2.95	Marvel	$1.50	Valiant	$2.50	Omega 7	$3.00	Cry For Dawn	$2.50
Barb Wire #1		Conan the Adventurer #1		The Huntress #1		Prince: Three Chains of Gold		Twisted Sisters Comics #1	
Dark Horse	$2.00	Marvel	$2.50	DC	$1.50	DC/Milestone	$3.50	Kitchen Sink	$3.50
B.E.A.S.T.I.E.S. #1		Coneheads #1		Inspectre #1		Prison Colony #1		Vengeance of Vampirella #1	
Axis Comics	$1.95	Marvel	$1.75	Arcomics	$1.75	Marvel	$1.50	Harris Comics	$2.95
Blackwulf #1		Damned City #1		Knighthawk, The Protector #1		Rocko's Modern Life #1		W #1	
Marvel	$2.50	Continuity/Curious	$2.50	Continuity	$2.50	Marvel	$1.95	Axis Comics	$1.95
Bloodshot Yearbook #1		Dethgrip #1		Kobalt #1		Shadow Cabinet #1		Weird West #1	
Valiant	$3.95	Axis Comics	$1.95	DC/Milestone	$1.75	DC/Milestone	$1.75	Fantaco	$2.95
Brinke of Eternity		Dogs of War #1		Madman Comics #1		Star Wars: Droids #1		Wildlife #1	
Chaos! Comics	$2.75	Defiant	$2.50	Dark Horse	$2.95	Dark Horse	$2.95	Fantagraphics Bks.	$2.75
Burn #1		Dreadstar #1		Miracleman Triumphant #1		Street Fighter II #1		Witchcraft #1	
Caliber Press	$2.95	Malibu	$2.50	Eclipse	$2.95	Viz Communicat'ns	$2.95	DC/Vertigo	$2.95
Captain Africa: Kiss of the Bayonette #1		Frontiers #1		Newmen #1		Stygmata #0		Xombi #1	
Diehard Studio	$2.50	Arcomics	$1.75	Image	$1.95	Express Publications	$2.95	DC/Milestone	$1.75

good & cheap

Good-readin' books you can still pick up cheap!

Legion of Super-Heroes © & ™ DC Comics Inc.

Legion of Super-Heroes (vol. 2) #290-#294

Writer: *Paul Levitz*

Artists: *Keith Giffen and Larry Mahlstedt*

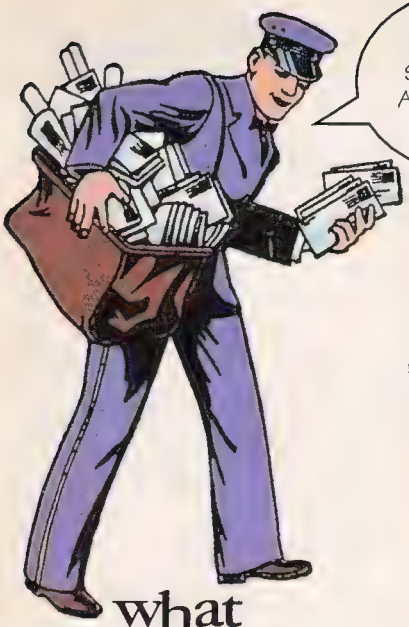
Current Total Value: *$15*

"It starts *here*—the most *mind-staggering MULTI-ISSUE EPIC ever!*"

That's how the cover blurb for *Legion of Super-Heroes* #290 read, and it wasn't an empty claim. "The Great Darkness Saga," the five-part story which began in that issue, is undoubtedly one of the finest Legion stories in the team's 36-year history.

In this epic, longtime DC scribe Paul Levitz (now DC's publisher and executive VP) takes the reader on a wild and wacky ride in which the 30th century superteam battles a group of monstrous, formidable "servants." The servants are searching for various objects of power for their mysterious master, and they're tough enough to rough up the Legionnaires who stand in their way. The suspense and excitement build as heroes and readers alike wonder who's behind the mass chaos. (We'll leave this mystery intact, since it's one of the most intriguing aspects of the story.)

The gorgeous art by Mahlstedt and veteran Legion artist Giffen, plus Carl Gafford's incomparable coloring job, adds enormously to the heart-stopping drama. Other high points of the story include the appointment of Dream Girl as leader of the Legion and the induction of her sister, the White Witch, into the group. Watch for appearances by the original Superboy and Supergirl, and a new look for several team members. Search for these issues, and enjoy! ☆



TOP 100

e list for MARCH...
own of the most-ordered titles as
by Diamond Comic Distributors Inc. (CE=Collector's Edition)

1. **Spawn/Batman: Red Scare (Image)**
2. **X-Men #32 (Marvel)**
3. **Batman/Spawn: War Devil (DC)**
4. **Uncanny X-Men #312 (Marvel)**
5. **Adv. of Cyclops & Phoenix #1 (Marvel)**
6. **Wolverine #81 (Marvel)**
7. **Pitt #4 (Image)**
8. **WildC.A.T.s #9 (Image)**
9. **X-Force #34 (Marvel)**
10. **Ghost Rider 2099 #1 CE (Marvel)**
11. X-Men 2099 #8 (Marvel)
12. Superman #89 (DC)
13. Superman: The Man of Steel #33 (DC)
14. Adventures of Superman #512 (DC)
15. Action Comics #699 (DC)
16. X-Factor #102 (Marvel)
17. Batman #507 (DC)
18. Amazing Spider-Man #389 (Marvel)
19. Venom: The Mace #1 (Marvel)
20. Kindred #1 (Image)
21. Beavis & Butt-Head #3 (Marvel)
22. Detective Comics #674 (DC)
23. Prophet #5 (Image)
24. Marvels #4 (Marvel)
25. Cable #11 (Marvel)
26. Deathblow #4 (Image)
27. The Maxx #9 (Image)
28. Spider-Man/X-Factor: Shadowgames #1 (Marvel)
29. Gen^{13} #2 (Image)
30. Batman: Shadow of the Bat #27 (DC)
31. Superboy #4 (DC)
32. Savage Dragon #9 (Image)
33. Spider-Man 2099 #19 (Marvel)
34. Spider-Man #46 (Marvel)
35. Superman: The Man of Steel Annual #3 (DC)
36. Armorines #1 (Valiant)
37. Fantastic Four #388 (Marvel)
38. Shadowhawk III #4 (Image)
39. Batman: Legends of the Dark Knight #60 (DC)
40. Supergirl #4 (DC)
41. X-Factor Annual #9 (Marvel)
42. Team Youngblood #7 (Image)
43. Catwoman #10 (DC)
44. Incredible Hulk #417 (Marvel)
45. Brigade #8 (Image)
46. Simpsons Comics #3 (Bongo)
47. Steel #4 (DC)
48. Amazing Spider-Man Annual #28 (Marvel)
49. Robin #6 (DC)
50. Excalibur #77 (Marvel)
51. Sandman #60 (DC)
52. Ninjak #5 (Valiant)
53. Bloodstrike #9 (Image)
54. Green Lantern #52 (DC)
55. Supreme #11 (Image)
56. Web of Spider-Man #112 (Marvel)
57. Daredevil #328 (Marvel)
58. Catwoman Annual #1 (DC)
59. Ren & Stimpy #18 (Marvel)
60. Spectacular Spider-Man #212 (Marvel)
61. Ray #1 CE (DC)
62. Spider-Man Unlimited #5 (Marvel)
63. Books of Magic #1 (DC)
64. Rune #3/Ultraverse Premiere #1 (Malibu)
65. War Machine #2 (Marvel)
66. Aliens/Predator: Deadliest...Species #5 (DH)
67. Sin City: A Dame to Kill For #5 (Dark Horse)
68. Namor #50 CE (Marvel)
69. Silver Surfer #92 (Marvel)
70. Avengers #374 (Marvel)
71. X-O Manowar #29 (Valiant)
72. Freak Force #4 (Image)
73. Ghost Rider #49 (Marvel)
74. Lobo #5 (DC)
75. X-Men Adventures Season II #4 (Marvel)
76. Turok: Dinosaur Hunter #12 (Valiant)
77. New Warriors #47 (Marvel)
78. Bloodshot #17 (Valiant)
79. X-Men: The Early Years #1 (Marvel)
80. Doom 2099 #17 (Marvel)
81. Lobo: A Contract on Gawd #2 (DC)
82. Punisher 2099 #16 (Marvel)
83. Force Works #3 (Marvel)
84. Captain America #427 (Marvel)
85. Solar, Man of the Atom #34 (Valiant)
86. Charlemagne #1 (Defiant)
87. Vanguard #6 (Image)
88. Iron Man #304 (Marvel)
89. Daredevil Annual #10 (Marvel)
90. Magnus Robot Fighter #37 (Valiant)
91. The Punisher #90 (Marvel)
92. Thunderstrike #8 (Marvel)
93. Thor #474 (Marvel)
94. Rai & the Future Force #22 (Valiant)
95. Punisher: War Zone #27 (Marvel)
96. Prime #10 (Malibu)
97. What If...? #61 (Marvel)
98. Second Life of Dr. Mirage #8 (Valiant)
99. Shadowman #26 (Valiant)
100. Eternal Warrior #23 (Valiant)

what was hOt 1 yeAr ago...

1. Uncanny X-Men #300 (Marvel)
2. Spawn #11 (Image)
3. The Maxx #1 (Image)
4. Youngblood: Strike File #1 (Image)
5. Cable #1 (series; Marvel)
6. Spider-Man Unlimited #1 (Marvel)
7. Magnus Robot Fighter #25 (Valiant)
8. StormWatch #2 (Image)
9. Tribe #1 (Image)
10. Spectacular Spider-Man #200 (Marvel)

2 yeArs ago...

1. X-Men #8 (Marvel)
2. Incredible Hulk #393 (Marvel)
3. Uncanny X-Men #288 (Marvel)
4. X-Men Annual #1 (Marvel)
5. X-Force #10 (Marvel)
6. Ghost Rider #25 (Marvel)
7. Uncanny X-Men Annual #16 (Marvel)
8. X-Force Annual #1 (Marvel)
9. Lobo's Back #1 (DC)
10. Spider-Man #22 (Marvel)

3 yeArs ago...

1. Spider-Man #12 (Marvel)
2. Infinity Gauntlet #1 (Marvel)
3. Ghost Rider #15 (Marvel)
4. Uncanny X-Men #278 (Marvel)
5. Deathlok #1 (Marvel)
6. Superman: The Man of Steel #1 (series; DC)
7. Amazing Spider-Man #349 (Marvel)
8. Marvel Comics Presents #81 (Marvel)
9. Marvel Comics Presents #80 (Marvel)
10. X-Factor #68 (Marvel)

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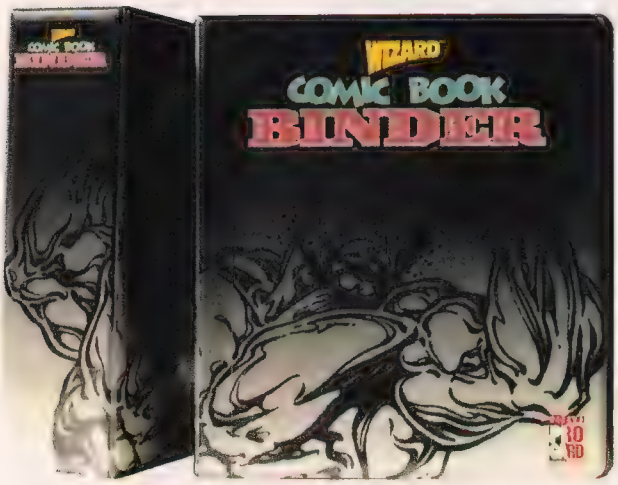

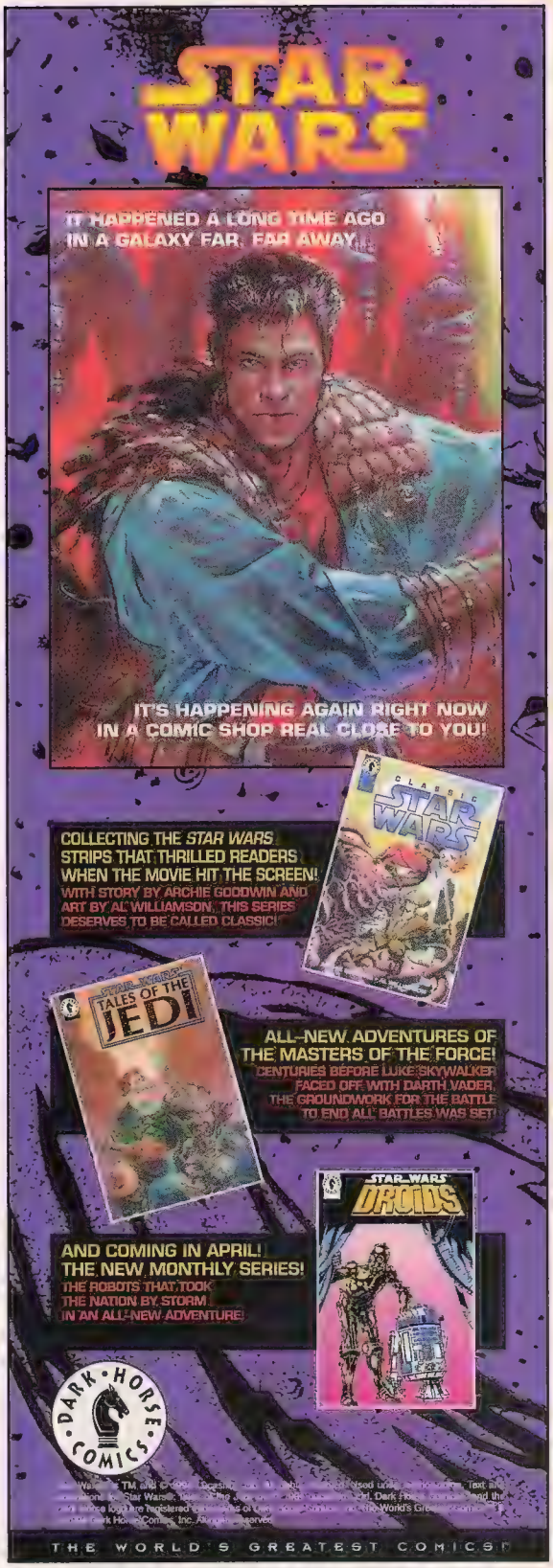

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TOP 10 APRIL 1994

Wizard, by staying in touch with hundreds of dealers throughout the country, keeps a close eye on the country's hottest books. Here are the 10 best-selling comics for APRIL '94.

1

© Rob Liefeld

Prophet #4
#1
Artist
Dan Panosian
Writer
Rob Liefeld

Extreme Studios, in a little publicity stunt, had Stephen Platt draw the cover for less than 20 percent of the copies of *Prophet* #4. (Dan Panosian handled the cover art chores for the rest of the copies.) While this may make a great many retailers see red, because it took them completely by surprise, it's good to shake things up once in a while. Platt is on fire because of his red-hot *Moon Knight* stint and his imminent arrival on *Prophet* #5, and the comic-buying public just eats this guy's stuff up. And hey, not all retailers are seeing red: some are seeing green. The price on this baby is gettin' kinda high.

2

© MTV Networks

Beavis and Butt-Head #1
Artist
Rick Parker
Writer
Mike Lackey

Here's a toughie to write about. Do we fill the space with sophomoric humor? For example: "Beavis, we're No. 2. Does that mean we'll be flushed soon? Heh-heh." "Yeah, heh-heh. And if so, will we, heh-heh, clog the bowl?" Or should we be insightful? If so, we'd tell you that this book is hot because, even though initial orders were high, *Beavis and Butt-Head* has a popular "cult status" TV show behind it, giving it a mass market appeal most titles don't enjoy. This mass market appeal results in sales to the non-core collecting group, which causes an added aftermarket desirability among core group collectors. (I guess we'll do both.)

3

© Brian Pulido

Lady Death #1
Artist: Steven Hughes
Writer: Brian Pulido

Even comic fans standing out in left field didn't notice this book at first. In a time when retailers have to be mighty careful about the products they order, *Lady Death* #1 was ordered very lightly. Thanks to her small but growing legion of fans, attracted by her *Evil Ernie* appearances, the book was snatched up quicker than a Ring Ding at a Weight Watchers meeting. What helped make this book such a hot commodity is its full-chromium cover depicting the very shapely Lady Death (who's tied with that Vertigo chick for the coolest embodiment of death).

4

© Marvel

X-Men #30
Artist: Andy Kubert
Writer: Fabian Nicieza

It took 30 years, but Cyclops and Jean Grey finally took the big plunge into wedded bliss. This was another book that was ordered in large quantities, but, due to mass media attention (via the weekly TV show), the quantity of copies ordered were absorbed rather easily into the marketplace. The law of supply and demand dictates that if demand for a product exceeds supply, the product's price will escalate, which is exactly what happened with this book. The wait was worth it: the wedding was a beautiful affair, with a very touching (sniff sniff) ending. This book is solid from cover to cover.

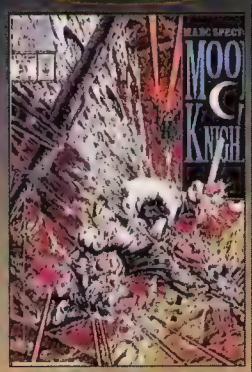
5

© Marvel

Marvels #1
Artist: Alex Ross
Writer: Kurt Busiek

Marvels, one of the best comic series to come out in several years, was underordered by most retailers due to its (gasp!) $5.95 cover price. While that hefty figure made some comic fans do a double take, the unbelievable quality of the book, from its top-notch writing to its awe-inspiring fully painted artwork, won over most fans, and *Marvels* vanished from the shelves. Even though the series is rapidly coming to a close, a sequel is already in the works (dubbed *Marvels II*; whereas *Marvels* spotlighted the birth of the Marvel superhero, *II* will depict the rise of the vigilante antihero), which should help keep this book one hot item.

6



© Marvel

Moon Knight #55
Artist: Stephen Platt
Writer: Terry Kavanagh

We've told you just about everything we can about this, Stephen Platt's first pro work: how it took everybody by surprise, the meteoric rise in value of this book, how he's the new hot artist, blah blah blah. So to fill up this space, here's a list of our 10 favorite professional wrestlers. In no particular order: Ric Flair, Bret "Hitman" Hart, Big Van Vader, Ricky "The Dragon" Steamboat, Curt "Mr. Perfect" Henning, Barry Windham, the Undertaker, Shawn Michaels (we like good guys and bad guys), and last, but certainly not least, Hawk and Animal, the awesome Road Warriors!

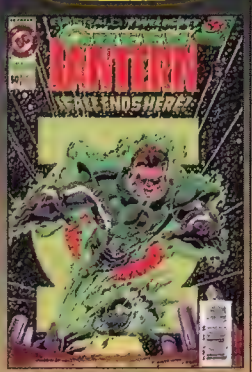
7

© Marvel

Wolverine #75
Artist: Adam Kubert
Writer: Larry Hama

If them X-fellas over at Marvel felt that Wolvie wasn't as hot as he used to be, did they ever think that it wasn't because the fans didn't like his metal skeleton, but because his origin had become so horrifically convoluted and his character had deviated so much from his original mystery man/berserker origins? They didn't have to unsheathe his bones, they just needed some better writing. (But, come to think of it, the recent *Wolverine* comics *have* been some of the best in the series's history.) Anyway, this ish, which details the aftereffects of Magneto pulling all the metal out of Wolvie in *X-Men #25*, is a major comics event which flew off the shelves.

8



© DC Comics

Green Lantern #50
Artist: Darryl Banks
Writer: Ron Marz

A lot of people are upset about the goings-on in this title as of late, with the Corps, Hal Jordan, and the entire Green Lantern mythos either dead, destroyed, or insane. Our advice to the creators regarding all the criticism being levied upon you lately: grab a grain of salt! While what you guys have been doing on *GL* lately is considered blasphemous by industry and fan purists (who are often a big bunch of babies), the main thing to remember about this entire situation is that your job is to create entertaining stories that people will read. And trust us: you've certainly accomplished all that and then some. (We do kinda miss Hal, though...)

9

© Marvel

Moon Knight #60
Artist: Stephen Platt
Writer: Terry Kavanagh

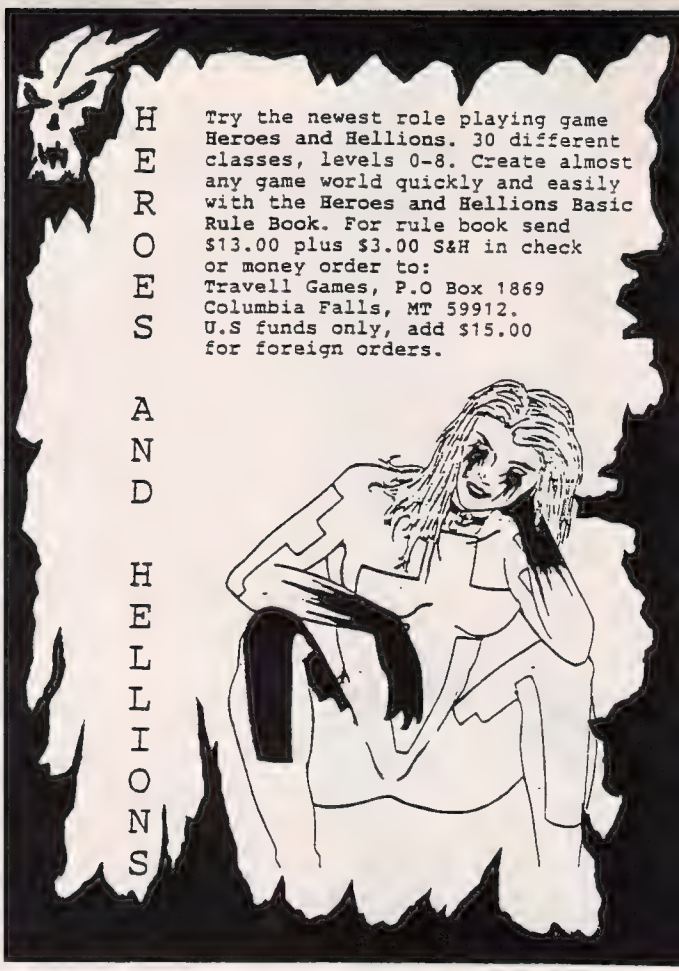
I'm pretty much at my breaking point with this title. What's left to say? *Moon Knight* has always sucked (okay, the Bill Sienkiewicz issues were kinda neat), and its sales were always terrible, but along came a soon-to-be-fan-favorite artist, Stephen "I like Todd's style" Platt, that ol' law of supply and demand came into play, and *boom*, a hot book. Given Platt's move to Image and *Moon Knight*'s cancellation (and, as if that wasn't enough, Moon Knight's death), one wonders how long these back issues of "Marvel's Batman" are gonna stay hot. (And one wonders how long Moon Knight is gonna stay dead, too.)

10

© Jim Lee

Gen X #1
Artist: J. Scott Campbell
Writer: Brandon Choi

This is another one of those books that sold extremely well, thanks to early (make that a capital "E") promotions and ads. This book had a good deal of advance publicity: the first ad for what was then *Gen X* (the name was changed due to a conflict with Marvel) showed up way back in *Wizard* #23. There has been a great deal of anticipation building for the release of this book; hence the enormous amount of sales activity it spurred upon its release. (In case you're curious, *Wizard* #33 marks the return of Image comics to the Top 10. The last time Image titles appeared in this listing was way back in *Wizard* #25. Congrats, Image.) ☆



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Wizard Market WATCH

by
Jon Warren

Marvel and DC Still on Top

RECENT (1991-1993)

As always, prices for best-selling comics continue to fluctuate. You'll notice increases and decreases for many high-profile titles and issues. The prices we print are an average of values reported to us by our *Wizard* VIPs and our nationwide network of comic shop owners. Prices may be lower or higher in your area.

MARVEL

Beavis and Butt-Head is very hot; many stores ordered heavy and still sold out. The "Fatal Attractions" storyline in the X-titles was a big hit, and the *X-Men* animated series on Fox has created a high demand for debuts of the key characters on that show. Other hot Marvels are *X-Men* #30, *Uncanny X-Men* #310, and *Daredevil* #319-#326.

Stephen Platt continues to be the big new artist, with his *Moon Knight* issues hitting new levels. It will be interesting to see if his success can be duplicated at Image.

G.I. Joe, *Alpha Flight*, the Razorline titles, and the Marvel UK titles are among the losers in the Marvel line.

DC

Superman books still lead the way; there's renewed interest in Doomsday. Recent *Green Lantern* books are coming on strong.

Collectors seem to have temporarily lost interest in *Batman*. New books are slow, and back issues are more sluggish than they've been in a long while.

The rest of the DC line is in a holding pattern. Vertigo has a core of readers who seem to be overwhelmed by the quantity of Vertigo product.

OTHER PUBLISHERS

Spawn remains the top seller in the Image lineup. The coupon issues sell well, as do Spawn crossovers. *Freak Force* is another popular book from Image. *Pitt* is among the current Image kings now that a new issue has come out.

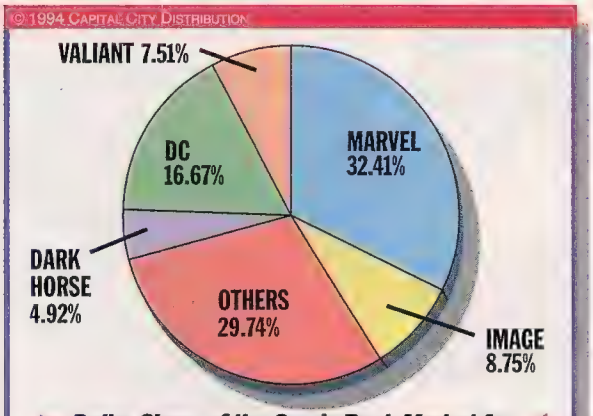
Valiant's hottest titles these days are *Ninjak*, *X-O Manowar*, and *Bloodshot*. The company's gold books show varying activity; several of our advisors report strong demand.

Dark Horse has hits in *Star Wars: Tales of the Jedi* and *Sin City: A Dame to Kill For*. *John Byrne's Next Men* is still popular in both the back and new issue departments.

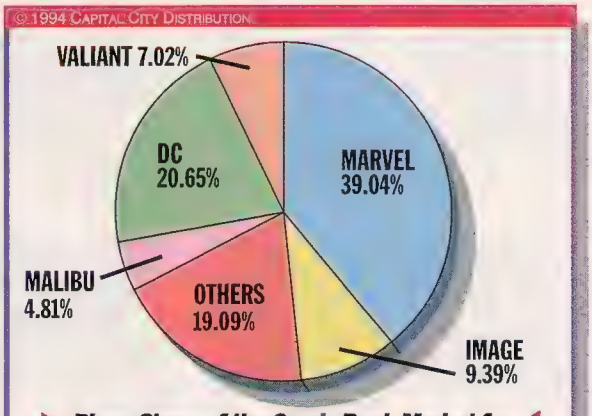
Small press readers clamor for issues of *Bone*, *Faust*, *Cry For Dawn*, *From the Darkness*, and *Hate*. Most retailers have extreme difficulty keeping these books in stock, which all had very low print runs to begin with.

MODERN AGE (1971-1990)

The Modern Age is dominated by Superman (all titles), X-Men (all titles), Wolverine (his title and appearances), *Spider-Man* and *Amazing Spider-Man*, *Sandman*, Venom appearances, and key issues like *Incredible Hulk* #181, *Amazing Spider-Man* #101 and #129, *Daredevil* #168, and *Iron Fist* #14.



Dollar Share of the Comic Book Market for FEBRUARY, according to Capital City Distribution



Piece Share of the Comic Book Market for FEBRUARY, according to Capital City Distribution

Sandman is still the leader among modern DC back issues. *Green Lantern* and *Legends of the Dark Knight* are moving well, according to many retailers.

SILVER AGE (1955-1970)

MARVEL

Retailers continue to report strong demand for all key Marvels in all grades, especially early issues of *Amazing Spider-Man* and Kirby issues of *Fantastic Four*. They report lower demand for mid-grade (VG to FVF) copies. But with high-grade copies of *Fantastic Four* #1, *Amazing Spider-Man* #1, and *Amazing Fantasy* #15 bringing five-figure prices, more and more people are looking for decent, affordable copies. Our VIPs report solid F+ to FVF copies of *Amazing Spider-Man* #1 and *Amazing Fantasy* #15 selling in the $5,000-$6,000 range. Even lower grades without large, glaring defects are hot.

The top Silver Age Marvel titles include *Amazing Spider-Man*, *X-Men*, *Fantastic Four*, and *Daredevil*.

MARVEL

The sale of *Superman's Girlfriend, Lois Lane* #1 at Sotheby's for four times the current *Wizard* Price Guide value flabbergasted dealers. Many wonder what other key DCs are really worth if a *Lois Lane* #1 can fetch $5,000.

High-grade copies of key DCs like *Showcase* #9, *The Brave and the Bold* #25 and #31, and *Phantom Stranger* (Vol. 1) #1, to name a few, are at the top of collector's want lists. Prices continue to escalate.

Some of the best Silver Age DC sellers include *Flash*, *Showcase*, *The Brave and the Bold*, *Challengers of the Unknown*, and early *Green Lantern*.

GOLDEN AGE (1938-1954)

In today's Golden Age comic book market, you take what you can get, because that's all there is. Only a handful of copies are known to exist of some of these 50-year-old classics, and even the ones that seem common are rare compared to today's recent releases.

Golden Age dealers complain because they can't find any collections to buy, while Golden Age collectors complain because they can't find the books they need.

The supply has for the most part disappeared into private collections over the years, yet the demand is growing as more collectors mature and begin to search for a piece of comics history. ☆

WIZARD'S TOP TEN HOTTEST ARTISTS

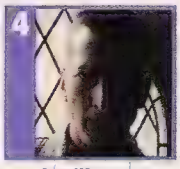
AL ORTEGA

1 **Todd McFarlane**
Spawn/Batman

J. SCHUYLER

2 **Jim Lee**
WildC.A.T.s

3 **Joe Quesada**
Upcoming: ?


LYNN VARLEY

4 **Frank Miller**
Sin City: A Dame to Kill For

5 **Dale Keown**
Pitt

6 **Stephen Platt**
Prophet

7 **Bart Sears**
Upcoming: *Silver Surfer, Violator*

8 **Marc Silvestri**
Cyberforce

J. SCHUYLER

9 **Andy Kubert**
X-Men

10 **Mark Texeira**
Union

WIZARD'S TOP TEN HOTTEST WRITERS

LYNN VARLEY

1 **Frank Miller**
Sin City: A Dame to Kill For

AL ORTEGA

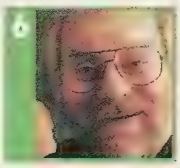
2 **Neil Gaiman**
Sandman

3 **Peter David**
Hulk, Aquaman: Time & Tide

4 **John Byrne**
Next Men, Danger Unlimited

MITCH JENKINS

5 **Alan Moore**
Upcoming: *Violator*



6 **Chris Claremont**
Aliens vs. Predator, upcoming: *WildC.A.T.s*

AL ORTEGA

7 **Fabian Nicieza**
New Warriors, X-Men, Nova, Night Thrasher

8 **Dan Jurgens**
Superman

AL ORTEGA

9 **Jim Shooter**
Warriors of Plasm

10 **Matt Wagner**
Sandman Mystery Theatre, Grendel Tales

WIZARD'S TOP TEN HOTTEST ARTISTS AND WRITERS LISTS ARE DERIVED FROM A NATIONWIDE DEALER SURVEY.

ATTENTION RETAILERS

Our price guide database is continually being revamped to expand dealer input and speed compiling of information. Retailers who complete our monthly survey forms, which should take perhaps 15 minutes of your time, will receive a copy of Wizard's new trade magazine, *Entertainment Retailing*. This publication, created for all entertainment retailers in today's diversified marketplace, features information designed to help retailers maximize their store's potential. Each month, you'll find up-to-date industry news, looks at successful retailing methods, and much more. Thank you to those who have already responded. To participate, send a note, on letterhead, to DEALER NEWSLETTER, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064; fax: 914-268-0053.

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Wiz Quiz 33

Each month, *Wizard* will ask what you thought about this issue of the magazine and what you enjoy about comic books.

Why? Well, we believe in giving our readers exactly what they're looking for in the #1 Guide to Comics. Longtime *Wizard* fans have seen the magazine evolve over the years, and they know that we've made the changes we have because the fans asked for them. Don't miss this chance! Your opinions can change the contents of this magazine!

WHAT DID YOU THINK OF THE ARTICLES IN THIS MONTH'S EDITION OF *WIZARD*?

Pick of the Litter	❍ Great	❍ Okay	❍ Lame
Ex X-Man	❍ Great	❍ Okay	❍ Lame
Big Babies 2	❍ Great	❍ Okay	❍ Lame
Ultraverse: Year One	❍ Great	❍ Okay	❍ Lame
Through the Eyes of a Madman	❍ Great	❍ Okay	❍ Lame

CHECK OFF THE CONTESTS IN THIS ISSUE OF *WIZARD* WHICH YOU ENTERED.

❍ Enveloping Letter Art ❍ Madman ❍ Catwoman
❍ The Drawing Board ❍ Judge Dredd
❍ X-Men ❍ Sega Game Gear

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK ARTISTS.

1. _____
2. _____
3. _____
4. _____
5. _____

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK WRITERS.

1. _____
2. _____
3. _____
4. _____
5. _____

IN ORDER OF MOST FAVORITE TO LEAST FAVORITE, LIST YOUR FIVE FAVORITE COMIC BOOK CHARACTERS, INCLUDING HEROES, HEROINES, VILLAINS, ET CETERA.

1. _____
2. _____
3. _____
4. _____
5. _____

WHAT'S YOUR FAVORITE COMIC BOOK GIMMICK? (CHECK ONE.)

❍ Card insert ❍ Glow-in-the-dark cover
❍ Chromium cover ❍ Hologram cover
❍ Foil-embossed cover ❍ Polybag

WHAT PERCENTAGE OF THE COMICS THAT YOU BUY DO YOU ACTUALLY READ? (CHECK ONE.)

❍ 0% ❍ 25% ❍ 75%
❍ 10% ❍ 50% ❍ 100%

WHAT DO YOU THINK OF *LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN*? (CHECK ONE.)

❍ "Hey, this show is great!" ❍ "Hey, this show is OK." ❍ "Hey, change the channel!"

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NASSAU 3

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GREG CAPULLO

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STEPHEN PLATT

"PROPHET"
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"YOUNGBLOOD #0"

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April 1 to May 15, 1994

SHOWS & CONVENTIONS

Wizard is not responsible for missing or false show information.

ALABAMA

APR 8-10, AUBURN, Village Mall, Hwy. 29, T:45, A:Free, mall hours, 904-539-5751

ARIZONA

APR 30, FLAGSTAFF, Coconino High School, 2801 N. Izabel St., North gym, T:30, A:Free, 9am-5pm, 602-779-4328

ARKANSAS

APR 23, JONESBORO, Indian Mall, 1901 Caraway Rd., T:35, A:$2, 10am-7pm, 501-794-3394

CALIFORNIA

APR 1, HEMET, Quality Inn, 800 W. Florida (Hwy. 74), T:15, A:Free, 5-10pm, 909-780-4555
APR 1-3, WHITTIER, 12327 Whittier Blvd., T:86, A:Free, Fri:5-9:30pm, Sat-Sun:10am-5pm, 310-698-5920
APR 2, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 10am-5pm both days, 909-930-1424
APR 2, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
APR 2-3, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
APR 2-3, SANTA ANA, 1928 E. Glenwood Pl., T:100, A:Free, 10am-5pm, 714-854-1991
APR 2-4, SANTA MONICA, 2405 3rd St., T:15, A:Free, 11am-5pm, 310-294-7216
APR 5, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
APR 5, TORRANCE, Torrance Cultural Arts Ctr., 3300 Civic Ctr. Dr. & Madrona, T:58, A:$1, 5-10pm, 714-854-1991
APR 5, WHITTIER, 12327 Whittier Blvd., T:86, A:Free, 5-9:30pm, 310-698-5920
APR 6, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
APR 6, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
APR 7, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
APR 7, SANTA ANA, 1928 E. Glenwood Pl., T:100, A:Free, 5-9pm, 714-854-1991
APR 7, VICTORVILLE, Green Tree Inn, 14173 Green Tree Blvd., T:15, A:Free, 5-10pm, 909-780-4555
APR 8, MORENO VALLEY, Best Western, Image Suite, 24840 Elder Ave., T:20, A:Free, 5-10pm, 909-780-4555
APR 8-10, WHITTIER, 12327 Whittier Blvd., T:86, A:Free, Fri:5-9:30pm, Sat-Sun:10am-5pm, 310-698-5920
APR 9, LA JOLLA, UTC Sports Card Show, 4545 La Jolla Village Dr., UTC Mall, Canyon Rm., T:45, A:$1, 10am-4pm, 619-989-0612
APR 9, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 10am-5pm both days, 909-930-1424
APR 9, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
APR 9-10, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
APR 10, BALDWIN PARK, Premier Sports Monthly Card & Comic Show, Marriott Hotel (formerly Hilton Hotel), 14635 Baldwin Park Towne Ctr., T:42, A:$1, 10am-6pm, 909-625-5942
APR 10, LA PALMA, Buena Park Area Comic and Card Show, La Quinta (formerly Days Inn), 3 Centre Pointe Dr., T:40, A:$2.50, 10am-4pm, 310-967-4617
APR 10, LODI, Tokay Bowling Alley, 620 S. Cherokee Ln., T:24, A:$2, 10am-4pm, 209-948-0976
APR 10, ONTARIO, Inland Empire Comic Book Convention, Red Lion Hotel, 222 N. Vineyard, T:40, A:$3.50, 10am-4pm, 909-425-3199
APR 10, SANTA ANA, 1928 E. Glenwood Pl., T:100, A:Free, 10am-5pm, 714-854-1991
APR 12, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
APR 12, WHITTIER, 12327 Whittier Blvd., T:86, A:Free, 5-9:30pm, 310-698-5920
APR 13, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
APR 13, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
APR 14, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
APR 14, SANTA ANA, 1928 E. Glenwood Pl., T:100, A:Free, 5-9pm, 714-854-1991
APR 15, HEMET, Quality Inn, 800 W. Florida (Hwy. 74), T:15, A:Free, 5-10pm, 909-780-4555
APR 15, SAN DIEGO, Comic Book & Card Show, The Scotish Rite Ctr., 1895 Camino Del Rio S., T:45, A:$1.50, 5-9:30pm, 619-669-1759
APR 15-17, WHITTIER, 12327 Whittier Blvd., T:86, A:Free, Fri:5-9:30pm, Sat-Sun:10am-5pm, 310-698-5920
APR 16, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 10am-5pm both days, 909-930-1424
APR 16, SAN DIEGO, Mira Mesa Comic & Card Show, Holiday Inn, 9335 Kearney Mesa Rd., T:30, A:$1.50, 5:30-9:30pm, 619-669-1759
APR 16-17, PALMDALE, PHS Academic Booster Club, Comic & Card Show, T:35, A:$1, 9:30am-4pm, 805-947-4930
APR 16-17, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
APR 16-17, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
APR 17, DIAMOND BAR, Premiere Sports Monthly Card & Comic Show, Shilo Inn Hilltop Suites Hotel, 3101 Temple Ave. (Temple exit off Rte. 57), T:50, A:$1, 10am-4pm, 909-625-5942
APR 17, SAN LUIS OBISPO, Room 220, Cal Poly—San Luis Obispo, A:$1, 805-534-1624
APR 17, SAN MATEO, San Mateo Sports Card & Comic Book Show, Dunfey Hotel, 1770 S. Amphlett Blvd., T:35, A:$1, 10am-4pm, 415-386-9036
APR 17, SANTA ANA, 1928 E. Glenwood Pl., T:100, A:Free, 10am-5pm, 714-854-1991
APR 17, STOCKTON, Stockton Inn, Joaquin Rm., Hwy. 99 & Waterloo Rd., T:36, A:$2, 10am-4pm, 209-948-0976
APR 19, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
APR 19, TORRANCE, Torrance Cultural Arts Ctr., 3300 Civic Ctr. Dr. & Madrona, T:58, A:$1, 5-10pm, 714-854-1991
APR 19, WHITTIER, 12327 Whittier Blvd., T:86, A:Free, 5-9:30pm, 310-698-5920
APR 20, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
APR 20, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
APR 21, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
APR 21, SANTA ANA, 1928 E. Glenwood Pl., T:100, A:Free, 5-9pm, 714-854-1991
APR 21, VICTORVILLE, Green Tree Inn, 14173 Green Tree Blvd., T:15, A:Free, 5-10pm, 909-780-4555
APR 22, MORENO VALLEY, Best Western, Image Suite, 24840 Elder Ave., T:20, A:Free, 5-10pm, 909-780-4555
APR 22-24, WHITTIER, 12327 Whittier Blvd., T:86, A:Free, Fri:5-9:30pm, Sat-Sun:10am-5pm, 310-698-5920
APR 23, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 10am-5pm both days, 909-930-1424
APR 23, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
APR 23-24, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
APR 24, MODESTO, Steps & Variations, 1300 N. 9th & Clayton Sts., T:22, A:$2, 10am-4pm, 209-948-0976
APR 24, SANTA ANA, 1928 E. Glenwood Pl., T:100, A:Free, 10am-5pm, 714-854-1991
APR 24-25, BUENA PARK, Orange County Comic, Non-Sport & Collectible Show, Sequoia Athletic Club, 7530 Orangethorpe Ave., T:80, A:$3, 10am-4pm, 818-913-4046
APR 24-25, SAN FRANCISCO, Cathedral Hill Hotel, 1101 Van Ness Ave. & Geary Blvd., T:60, A:Free, Sat:10am-6pm, Sun: 10am-4pm, 415-386-9036
APR 26, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
APR 26, WHITTIER, 12327 Whittier Blvd., T:86, A:Free, 5-9:30pm, 310-698-5920
APR 27, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
APR 27, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
APR 28, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 5-9:30pm, 909-930-1424
APR 28, SANTA ANA, 1928 E. Glenwood Pl., T:100, A:Free, 5-9pm, 714-854-1991
APR 29, HEMET, Quality Inn, 800 W. Florida (Hwy. 74), T:15, A:Free, 5-10pm, 909-780-4555
APR 29-MAY 1, WHITTIER, 12327 Whittier Blvd., T:86, A:Free, Fri:5-9:30pm, Sat-Sun:10am-5pm, 310-698-5920
APR 30, ONTARIO, Sportscard Emporium, 1909 S. Vineyard, T:75, A:Free, 10am-5pm both days, 909-930-1424
APR 30, SAN DIEGO, Comic Book & Card Show, 5220 Wilson St. & Grossmont Blvd., T:30, A:$1.50, 4:30-9pm, 619-669-1759
APR 30, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
APR 30-MAY 1, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
MAY 1, BALDWIN PARK, Premier Sports Monthly Card & Comic Show, Marriott Hotel (formerly Hilton Hotel), 14635 Baldwin Park Towne Ctr., T:42, A:$1, 10am-6pm, 909-625-5942
MAY 4, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
MAY 4, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
MAY 5, VICTORVILLE, Green Tree Inn, 14173 Green Tree Blvd., T:15, A:Free, 5-10pm, 909-780-4555
MAY 6, WHITTIER, 12327 Whittier Blvd., T:86, A:Free, 5-9:30pm, 310-698-5920
MAY 7, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492

MAY 7-8, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
MAY 11, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 5-10pm, 909-780-4555
MAY 11, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 5-9:30pm, 909-594-7492
MAY 13, HEMET, Quality Inn, 800 W. Florida (Hwy. 74), T:15, A:Free, 5-10pm, 909-780-4555
MAY 14-15, RIVERSIDE, 12321 Sampson Ave., Unit R, T:40, A:Free, 10am-5pm, 909-780-4555
MAY 14, WALNUT, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150, A:Free, 10am-5pm, 909-594-7492
MAY 15, ALBANY, Veterans Hall, 1325 Portland Ave. (behind Albany High School), T:50, A:$3, 9:30am-4pm, 510-525-8066
MAY 15, SAN JOSE, LeBaron Hotel, 1350 N. 1st St. & I-880, T:75, A:$4, 10am-4pm, 510-274-3254
MAY 15, SAN LUIS OBISPO, Room 220, Cal Poly—San Luis Obispo, A:$1, 805-534-1624

CANADA

APR 23-24, TORONTO, World Convention Canada, Exhibition Place, Queen Elizabeth Complex, T:175, A:$6, Sat:11am-8pm, Sun:11am-6pm, 705-526-6699

CONNECTICUT

APR 8, STRATFORD, Ramada Inn (Exit 30 off I-95), T:30, A:Free, 6-10pm, 203-377-9567
APR 9, NAUGATUCK, Elk's Lodge #967, Rubber Ave. (next to McDonald's), A:Free, 9am-3pm, 203-723-9289
APR 9-10, MILFORD, Knights of Columbus Hall, 625 Bridgeport Ave. (US 1), A:$3, 9:30am-3:30pm, 203-874-3545
APR 10, DANBURY, Danbury Hilton Towers, 18 Old Ridgebury Rd. (Exit 2 off I-84), T:57, A:$2, 10am-4pm, 203-746-7531
APR 17, MERIDEN, Days Inn, 900 E. Main St., T:45, A:$0.99, 9:30am-3:30pm, 203-874-3545
APR 17, NORWICH, Ramada Hotel, 10 Laura Blvd., T:60, A:Free, 9am-4pm, 203-887-2689
APR 23, WATERBURY, Sts. Peter & Paul School Gym, 116 Beecher Ave., T:40, A:$1, 9:30am-3:30pm, 203-755-4190
APR 24, DANBURY, Ethan Allen Inn, 21 Lake Ave. (Exit 4 off I-84), T:50, A:$2, 10am-4pm, 203-746-7531
MAY 1, STRATFORD, Ramada Inn (Exit 30 off I-95), T:55, A:$3, 9:30am-4pm, 203-377-9567
MAY 8, MILFORD, Knights of Columbus Hall, 625 Bridgeport Ave. (US 1), A:$2, 9:30am-3:30pm, 203-874-3545
MAY 14, NAUGATUCK, Elk's Lodge #967, Rubber Ave. (next to McDonald's), A:Free, 9am-3pm, 203-723-9289
MAY 15, DANBURY, Danbury Hilton Towers, 18 Old Ridgebury Rd. (Exit 2 off I-84), T:57, A:$2, 10am-4pm, 203-746-7531

DELAWARE

APR 17, NEWARK, University of Delaware Field House, Rte. 896 N., T:450, A:$4, 10am-4pm, 412-539-8821

FLORIDA

APR 9-10, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40, A:Free, 10am-5pm, 407-697-9444
APR 9-10, WINTER SPRINGS, Kmart, A:Free, 10am-4pm, 407-469-3759
APR 16, GAINESVILLE, University Ctr. Holiday Inn, 1250 W. University Ave., T:30, A:$3, 10am-4pm, 301-292-4587
APR 16, SUNRISE, Big Guys Cards & Comics, Pines Plaza, 4163 N. Pine Island Rd., T:50, A:Free, 10am-6pm, 305-742-0828
APR 16-17, WINTER SPRINGS, Civic Ctr., A:Free, 10am-4pm, 407-469-3759
APR 17, JACKSONVILLE, Bay Meadows Holiday Inn (Exit 100 off I-95), T:40, A:$3, 10am-4pm, 301-292-4587
APR 23-24, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40, A:Free, 10am-5pm, 407-697-9444
APR 24, ALTAMONTE SPRINGS, Hampton Inn, Rtes. 436 & 4, A:Free, 10am-4pm, 407-469-3759
MAY 7-8, W. PALM BEACH, Card & Comic Show, Days Inn, 6255 Okeechobee Blvd., T:40, A:Free, 10am-5pm, 407-697-9444

GEORGIA

APR 1-3, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
APR 8-10, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
APR 9, ATLANTA, Gwinnett Civic & Cultural Ctr., 6400 Sugarloaf Parkway, A:$6, 10am-5pm, 404-428-7816
APR 15-17, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
APR 22-24, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
APR 29-MAY 1, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
APR 29, VALDOSTA, Valdosta Mall, 1700 Norman Dr. (Exit 5 off I-75), T:45, A:Free, mall hours, 904-539-5751
MAY 6-8, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
MAY 13-15, LILBURN, Lilburn Crossing Shopping Ctr., 4230 Hwy. 29, T:20, A:$1, Fri:4-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557

ILLINOIS

APR 1, EVERGREEN PARK, All Sports Card & Comic Show, American Legion Post 854, 9701 S. Kedgie, T:30, A:Free, 6-10pm, 708-422-4387
APR 2, MOLINE, American Legion, 1623 16th Ave., T:30, A:$1, 10am-4pm, 309-786-8097
APR 2, N. CHICAGO, N. Chicago Comics & Cards Show, N. Chicago Inn, 2315 Greenbay Rd., T:30, A:$1, 10am-3pm, 708-336-5002
APR 9, WOODSTOCK, Northwood Middle School Gymnasium, 2121 N. Seminary Ave. (Rte. 47, across from McHenry County Courthouse), A:Free, 10am-4pm, 815-338-7327
APR 10, CRYSTAL LAKE, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-661-2430
APR 10, MATTESON, Matteson Holiday Inn, I-57 & Rte. 30, T:32, A:$1, 5-9pm, 708-957-4908
APR 10, OAK LAWN, Fatima Knights of Columbus, 5830 W. 95th St., T:33, A:$1, 9am-3pm, 708-423-11758
APR 10, YORKVILLE, Beecher Bldg., 908 Game Farm Rd., T:30, A:$1, 708-553-7157
APR 17, CRYSTAL LAKE, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-661-2430
APR 17, MATTESON, Matteson Holiday Inn, I-57 & Rte. 30, T:32, A:$1, 5-9pm, 708-957-4908
APR 17, MOLINE, Highland Park Bowl, 23rd Ave. (by Target), T:18, A:$1, 9am-3pm, 309-786-8097
APR 17, SKOKIE, North Shore Holiday Inn, 5300 W. Touhy, T:40, A:$1, 10am-3pm, 708-297-0113
APR 24, CRYSTAL LAKE, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-661-2430
APR 24, HOMEWOOD, Homewood Best Western, 17400 S. Hulsted, T:30, A:$1, 5-9pm, 708-957-4908
APR 24, ORLAND PARK, Civic Ctr., 1 block west of LaGrange Rd. at 147th St., T:60, A:$1, 9am-3pm, 708-423-11758
APR 24, WESTMONT, Inland Expo Ctr., 400 E. Ogden Ave. (by Denny's), T:36, A:$1, 10am-3pm, 708-957-4908
APR 30, CHICAGO, 3333 W. 110th St., T:40, A:$1, 10am-4pm, 708-422-4387
MAY 1, CRYSTAL LAKE, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-661-2430
MAY 1, MATTESON, Matteson Holiday Inn, I-57 & Rte. 30, T:32, A:$1, 3:30-8pm, 708-957-4908
MAY 7, N. CHICAGO, N. Chicago Inn, 2315 Greenbay Rd., T:30, A:$1, 10am-3pm, 708-336-5002
MAY 14, CHICAGO, St. Cornelius Church Hall, 5430 W. Foster Ave., T:50, A:$1, 9am-3pm, 312-763-9034
MAY 15, CRYSTAL LAKE, Holiday Inn, Rte. 31 & Three Oaks Rd., A:$1, 10am-3pm, 708-661-2430
MAY 15, MATTESON, Matteson Holiday Inn, I-57 & Rte. 30, T:32, A:$1, 3:30-8pm, 708-957-4908
MAY 15, MOLINE, Highland Park Bowl, 23rd Ave. (by Target), T:18, A:$1, 9am-3pm, 309-786-8097
MAY 15, YORKVILLE, Beecher Bldg., 908 Game Farm Rd., T:30, A:$1, 708-553-7157

INDIANA

APR 9, HAMMOND, American Inn, 4000 Calumet Ave. (Exit 5 off I-90), T:40, A:$1, 10am-3pm, 219-659-4947
APR 16, HAMMOND, Calumet Region Card & Comic Show, FOP #5, 7527 Kennedy Hammond (Kennedy exit N. off I-80), T:28, A:$1, 9:30am-2:30pm, 219-865-1563
APR 16-17, S. BEND, N. Village Mall, 31-33 N., A:Free, Sat:9am-9pm, Sun:11am-5pm, 219-277-3020
APR 17, FT. WAYNE, Ft. Wayne's Premier Card & Comic Show, Ramada Inn, Exit 105A off I-69, SR 14, T:50, A:Free, 10am-4pm, 219-824-4238
APR 23, PORTAGE, Days Inn, 6161 Melton Rd., T:30, A:$1, 10am-3pm, 219-659-4947
APR 24, INDIANAPOLIS, Indianapolis Animation, Toy & Comic Book Show, Quality Inn East, 3525 N. Shadeland, T:100, A:$3, 10:30am-4:30pm, 317-824-9602
MAY 6, HAMMOND, American Legion Post #16, 6634 Calumet Ave., T:50, A:$1, 6-10pm, 219-931-8627
MAY 6-8, ELKHART, Collectibles Convention, Pierre Moran Mall, T:70, A:Free, Fri:5-9pm, Sat:10am-9pm, Sun:noon-5pm, 219-293-9552
MAY 8, EVANSVILLE, Sports Cards & Comic Show, Ramada Inn N., US 41 N., T:24, A:Free, 10am-5pm, 502-683-3751
MAY 14, HAMMOND, American Inn, 4000 Calumet Ave. (Exit 5 off I-90), T:40, A:$1, 10am-3pm, 219-659-4947
MAY 14, INDIANAPOLIS, Holiday Inn E., 6690 21st St. (off I-70), T:35, A:$3, 10am-4pm, 301-292-4587
MAY 14-15, S. BEND, N. Village Mall, 31-33 N., A:Free, Sat:9am-9pm, Sun:11am-5pm, 219-277-3020

IOWA

APR 10, BURLINGTON, Ramada (formerly Holiday Inn), Hwy. 61 N., T:30, A:Free, 10am-4pm, 319-463-5943
APR 10, DAVENPORT, Bingo Rama, 3812 N. Brady St. (by Venture), T:95, A:$1, 10am-4pm, 309-786-8097
APR 16-17, MASON CITY, Southbridge Mall, T:40, A:Free, Sat:10am-6pm, Sun:noon-5pm, 515-424-0333
MAY 1, BETTENDORF, Holiday Inn, 909 Middle Rd. (off I-74), T:25, A:$1, 10am-4pm, 309-786-8097

KANSAS

APR 2-3, FT. RILEY, Custer Hill Activities Ctr., Bldg. 6620, T:65, A:Free, Sat:10am-6pm, Sun:noon-5pm, 913-230-8147
APR 10, WICHITA, Nat'l Guard Armory, 3617 S. Seneca, T:40, A:$1, 9am-5pm, 316-263-3913

KENTUCKY

APR 9, LEXINGTON, Lex Trek '94, Continental Inn, 801 New Circle Rd. (& Winchester Rd.), T:50, A:$14.95, 10am-6pm, 606-269-1088

LOUISIANA

APR 9, KENNER, Radisson Hotel, 2150 Veterans Blvd., A:Free, 10am-5pm, 504-469-5985
APR 24, BATON ROUGE, Holiday Inn S., I-12 & Airline Hwy., T:43, A:$1, 10am-5pm, 504-654-6228

MARYLAND

APR 2, SILVER SPRINGS, Armory Place, 925 Wayne Ave., T:65, A:$3, 10am-4pm, 301-292-4587
APR 10, BETHESDA, Ramada Inn, 8400 Wisconsin Ave., T:28, A:$2, 10am-4pm, 301-870-5620
APR 10, HUNT VALLEY, Clandestine Comic Book Show, Embassy Suites Hotel, 213 Internat'l Cir., A:$1, 11am-4pm, 410-252-4324

MASSACHUSETTS

APR 2, NEWTON, Marriott Hotel (Exit 241 off Rte. 128), T:70, A:$1, 9am-4pm, 508-485-6500
APR 9, LAWRENCE, Monthly Sports Card & Comic Book Show, Quality Inn, Rte. 114 (Exit 42A off Rte.

495, across from N. Andover Mall), T:32, A:$1, 10am-4pm, 508-685-2049
APR 14, LEOMINSTER, Searstown Mall, Rte. 190 & Exit 33 off Rte. 2, A:Free, mall hours, 617-289-8662
APR 17, WOBURN, Howard Johnson Convention Facility, Montvale Ave. (Exit 36 off Rte. 93), T:100, A:$1, 9am-3pm, 508-485-6500
APR 21, WATERTOWN, Watertown Mall, 550 Arsenal St., A:Free, mall hours, 617-289-8662
APR 24, ANDOVER, Rolling Green Ramada Hotel (Exit 431 off Rte. 93), T:60, A:$1, 9am-3pm, 508-485-6500
APR 28-MAY 1, HOLYOKE, Holyoke Mall, Exit 4 off Massachusetts Turnpike & Exit 15 off Rte. 91, A:Free, mall hours, 617-289-8662
MAY 8, WOBURN, Howard Johnson Convention Facility, Montvale Ave. (Exit 36 off Rte. 93), T:100, A:$1, 9am-3pm, 508-485-6500
MAY 12-15, CHICOPEE, Fairfield Mall, Massachusetts Turnpike & Rte. 33, A:Free, mall hours, 617-289-8662
MAY 15, ANDOVER, Rolling Green Ramada Hotel (Exit 431 off Rte. 93), T:60, A:$1, 9am-3pm, 508-485-6500

MICHIGAN

APR 2, ANN ARBOR, N. Campus Holiday Inn, 3600 Plymouth Rd., T:55, A:$1.50, 10am-4pm, 313-971-0941
APR 9, BRIDGEPORT, Days Inn, Dixie Hwy. (Exit 144 off I-75), A:Free, 10am-6pm, 517-777-4747
APR 10, E. LANSING, Kellogg Ctr., Big Ten Rm. A, Michigan State University, Harrison St. & Grand River Ave., T:40, A:$2, 10am-4pm, 313-350-2633
APR 17, ROYAL OAK, Encore-Con Comic Book Show, American Legion Hall, 1815 Rochester Rd. & 12 Mile Rd., T:45, A:$2, 10am-4pm, 313-350-2633
APR 23, MIDLAND, Ramada Inn, 1815 S. Saginaw Rd. (across from Kmart), T:25, A:Free, 10am-5pm, 517-496-8530
APR 23-24, ROSEVILLE, Roseville Plaza, 12 Mile & Gratiot, T:75, A:Free, Sat:10am-9pm, Sun:noon-5pm, 810-549-2377
APR 24, LIVONIA, X-Trava Con Comic Book Show, Knights of Columbus Hall, 19801 Farmington Rd. (between 7 Mile & 8 Mile Rds.), T:45, A:$2, 10am-4pm, 313-350-2633
APR 24, SAGINAW, Sheraton Inn, I-675 & Tittabawassee Rd., T:25, A:Free, 10am-3pm, 517-496-8530
MAY 15, LIVONIA, X-Trava Con Comic Book Show, Knights of Columbus Hall, 19801 Farmington Rd. (between 7 Mile & 8 Mile Rds.), T:45, A:$2, 10am-4pm, 313-350-2633

MINNESOTA

APR 10, ST. CLOUD, Kelly Inn, Hwy. 23 & 4th Ave., T:34, A:$1, 10am-4pm, 612-259-5830

MISSOURI

APR 9, SPRINGFIELD, Markham Inn, 2820 N. Glenstone & I-44, T:34, A:$1, 9am-4pm, 417-889-2529
APR 10, SPRINGFIELD, Sheraton Inn, 3333 S. Glenstone, T:34, A:$1, 10am-4pm, 417-889-2529
APR 16, ST. LOUIS, 425 S. Lindbergh, T:50, A:$1, 10am-4pm, 618-345-6477
MAY 15, SPRINGFIELD, Sheraton Inn, 3333 S. Glenstone, T:34, A:$1, 10am-4pm, 417-889-2529

NEVADA

APR 2, LAS VEGAS, Super Show VII, Riviera Hotel and Casino, 2901 S. Las Vegas Blvd., T:100, A:$3, 10am-6pm, 702-596-3235

NEW HAMPSHIRE

MAY 6-9, SALEM, Old Rockingham Mall, Rte. 28 (by Massachusetts border), A:Free, mall hours, 617-289-8662

NEW JERSEY

APR 2, BELLMAWR, Howard Johnson Hotel, Rte. 168 (Exit 3 off New Jersey Turnpike), T:30, A:$3, 10am-4pm, 908-828-5955
APR 2, MT. LAUREL, Budget Motor Lodge (Exit 4 off New Jersey Turnpike), A:$2, 9:30am-4pm, 609-448-7585
APR 3, PRINCETON, Ramada Inn, Rte. 1 S., T:40, A:$2, 10am-4pm, 908-422-9365
APR 5, PARSIPPANY, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
APR 8-9, N. PARAMUS, Sports World, 200 Rte. 17, T:55, A:Free, Fri:5-10pm, Sat:10am-5pm, 201-342-8980
APR 10, LIVINGSTON, Livingston Holiday Inn, T:45, A:Free, 9:30am-4pm, 201-535-0325
APR 10, BRIDGEWATER, Holiday Inn, Rte. 22, T:50, A:$2, 10am-4pm, 908-422-9365
APR 10, HAZLET, Ramada Inn, 2870 Rte. 35, T:50, A:$2, 9:30am-3:30pm, 908-291-1632
APR 10, EDISON, Clarion Hotel & Towers, 2055 Lincoln Hwy. (Rte. 27), T:35, A:$2, 10am-4pm, 609-655-7668
APR 10, LITTLE FERRY, Veterans of Foreign Wars Post 809, T:35, A:$1, 10am-4pm, 201-748-6547
APR 12, PARSIPPANY, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
APR 16, HILLSBOROUGH, 375 Rte. 206, T:25, A:$1.50, 10am-4pm, 908-968-3886
APR 16, TOMS RIVER, Elks Club, Clifton & Washington Ave., T:40, A:$2, 9:30am-3:30pm, 908-291-1632
APR 17, FLEMINGTON, Elks Club, Rte. 31 (across from fairgrounds), T:36, A:Free, 10am-4pm, 908-479-6603
APR 17, GARFIELD, Boys & Girls Club, 490 Midland Ave., T:70, A:$1, 10am-4pm, 201-340-2218
APR 17, MONTVALE, Montvale Ramada Inn, 100 Chestnut Ridge Rd., T:48, A:$2, 9:30am-4pm, 201-342-8980
APR 17, ROBBINSVILLE, Washington Township Volunteer Fire Dep't, Rte. 130, T:45, A:$2, 9:30am-3:30pm, 609-448-7585
APR 19, PARSIPPANY, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
APR 20, EDISON, Victorian Manor, 2863 Woodbridge Ave. (Rte. 514 W.), T:30, A:$1, 5-9:30pm, 908-422-9365
APR 22-23, N. PARAMUS, Sports World, 200 Rte. 17, T:55, A:Free, Fri:5-10pm, Sat:10am-5pm, 201-342-8980
APR 23, KENDALL PARK, Cambridge School, A:$2, 10am-4pm, 609-448-7585
APR 24, TINTON FALLS, Holiday Inn, Hope Rd. (Exit 105 off Garden State Parkway), T:35, A:$2, 9:30am-4:30pm, 908-531-9281
APR 24, CLARK, Ramada Inn (Exit 135 off Garden State Parkway), T:30, A:$2, 10am-4pm, 908-422-9365
APR 24, CLIFTON, Boys & Girls Club, 802 Clifton Ave., T:70, A:$1, 10am-4pm, 201-340-2218
APR 26, PARSIPPANY, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
APR 29-MAY 1, FREEHOLD, Freehold Raceway Mall, 3710 Rte. 9 (across from Free, hold Raceway), T:75, A:Free, mall hours, 718-967-9172
APR 30, CARTERET, St. Demetrius Pavilion, 681 Roosevelt Ave. (Exit 12 off New Jersey Turnpike), T:20, A:$1.50, 10am-4pm, 908-855-5852
APR 30-MAY 1, S. PLAINFIELD, Middlesex Mall, Hadley & Stelton Rds., T:83, A:Free, Sat:10am-9:30pm, Sun:11am-5pm, 908-968-3886
MAY 1, MT. LAUREL, Budget Motor Lodge (Exit 4 off New Jersey Turnpike), A:$2, 9:30am-4pm, 609-448-7585
MAY 1, LIVINGSTON, Livingston Holiday Inn, T:45, A:Free, 9:30am-4pm, 201-535-0325
MAY 1, PRINCETON, Ramada Inn, Rte. 1 S., T:40, A:$2, 10am-4pm, 908-422-9365
MAY 1-2, S. PLAINFIELD, Middlesex Mall, Hadley & Stelton Rds., T:83, A:Free, Sat:10am-9:30pm, Sun:11am-5pm, 908-968-3886
MAY 1, WESTFIELD, Temple Emanu-el, 756 E. Broad St., T:50, A:$2, 10am-4pm, 609-655-7668
MAY 3, PARSIPPANY, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
MAY 8, LITTLE FERRY, Veterans of Foreign Wars Post 809, T:35, A:$1, 10am-4pm, 201-748-6547
MAY 10, PARSIPPANY, Parsippany Police Athletic League, 33 Baldwin Rd., T:67, A:$2, 5-9:30pm, 201-538-4480
MAY 13-14, N. PARAMUS, Sports World, 200 Rte. 17, T:55, A:Free, Fri:5-10pm, Sat:10am-5pm, 201-342-8980
MAY 15, CLARK, Ramada Inn (Exit 135 off Garden State Parkway), T:30, A:$2, 10am-4pm, 908-422-9365
MAY 15, FLEMINGTON, Elks Club, Rte. 31 (across from fairgrounds), T:36, A:Free, 10am-4pm, 908-479-6603
MAY 15, GARFIELD, Boys & Girls Club, 490 Midland Ave., T:70, A:$1, 10am-4pm, 201-340-2218
MAY 15, ROBBINSVILLE, Washington Township Volunteer Fire Dep't, Rte. 130, T:45, A:$2, 9:30am-3:30pm, 609-448-7585

NEW MEXICO

MAY 15, ALBUQUERQUE, Marriott Hotel, 2101 Louisiana Blvd., T:40, A:$1, 9am-5pm, 505-293-3065

NEW YORK

APR 2, HEMPSTEAD, Hofstra University Student Ctr., T:100, A:$3, 10am-5pm, 516-752-7557
APR 2, STONY BROOK, Holiday Inn Express, 3131 Nesconset Hwy. (Rte. 347; Exit 62N off Long Island Expressway), T:20, A:$1, 10am-4pm, 516-689-8138
APR 3, SARATOGA SPRINGS, St. Clement's School Gym, 231 Lake Ave., T:30, A:$1, 1-5pm, 518-584-1429
APR 8, MIDDLETOWN, Middletown Howard Johnson's, 551 Rte. 211 E., T:25, A:Free, 6-10pm, 914-361-5380
APR 8-10, HICKSVILLE, Broadway Mall, 358 B. Broadway Mall, T:75, A:Free, mall hours, 718-967-9172
APR 9, ALBANY, Thruway Inn, 1375 Washington Ave., T:50, A:$5, Sat:11am-6pm, Sun:10am-5pm, 518-283-5306
APR 9, ASTORIA, Knights of Columbus Hall, 42-10 31st Ave. (43rd St.), A:, 10am-5pm, 516-796-8338
APR 9, BROOKLYN, St. Athanasius Auditorium, 6102 Bay Parkway, T:35, A:Free, 10am-4pm, 718-421-4919
APR 9, NEW YORK, Intergalactic Gatherings of Comic Books & Collectibles, The Park Central Hotel, 870 7th Ave. (between 55th & 56th Sts.), T:60, A:$1, 9am-6pm, 212-581-4884
APR 9, FLORAL PARK, St. Hedwig's Parish Hall, 309 Jericho Turnpike, T:40, A:$1, 9:30am-4pm, 516-248-4235
APR 9, HAUPPAGE, Marriott Wind Watch Hotel, 1717 Motor Parkway, T:40, A:$1, 10am-4pm, 516-689-8138
APR 10, HICKSVILLE, Hicksville Jewish Ctr., Jerusalem Ave. & Maglie Dr., T:32, A:$1, 10am-4pm, 516-799-6412
APR 10, KINGS PARK, Veterans of Foreign Wars Hall, Indian Head Rd., T:22, A:$0.50, 10am-4pm, 516-243-1686
APR 10, ROCKVILLE CENTRE, Holiday Inn, 173 Sunrise Hwy., A:Free, 10am-5pm, 516-763-1133
APR 14, DEER PARK, Sons of Italy Constantino Brumidi Lodge, 2075 Deer Park Ave., A:Free, 6-10pm, 516-289-7398
APR 16, BROOKLYN, Pratt Area Cards & Comics Show, St. Luke's Parish Hall, 259 Washington Ave. (between Dekalb & Willoughby), T:15, A:Free, 10am-5pm, 718-783-6837
APR 16, BROOKLYN, Bay Ridge Masonic Club, 7604 4th Ave., T:25, A:$1, 10am-4pm, 718-967-9172
APR 17, BAY SHORE, Masonic Temple, 2 Union Blvd., T:30, A:Free, 10am-4pm, 516-242-2266
APR 17, BROOKLYN, Temple Emanuel, 1880 Rockaway Parkway, T:75, A:Free, 10am-4pm, 516-795-4628
APR 17, FLUSHING, Flushing Jewish Ctr., 43-00 171st St. (off Northern Blvd.), A:$1, 10am-5pm, 516-248-4235
APR 17, WILLISTON PARK, American Legion Hall Post #144, lower level, A:$1, 10am-4pm, 516-289-7398
APR 22, FARMINGDALE, Fun Zone Ctr., Nathans Restaurant, 229 Rte. 110, T:27, A:Free, 6-10pm, 516-795-4628
APR 23, UNIONDALE, Nassau Coliseum, T:250, A:$6, Sat:10am-6pm, Sun:10am-5pm, 516-242-0555
APR 24, FARMINGDALE, Masonic Temple, 197 Hempstead Dr., T:36, A:Free, 10am-4pm, 516-242-2266
APR 24, MASSAPEQUA, Massapequa Elks

Lodge, 2162 Veterans Blvd., T:40, A:$1, 10am-4pm, 516-799-6412
APR 24, QUEENS, Rego Park Jewish Ctr., 97-30 Queens Blvd. (between 64th & 65th Sts.), T:32, A:$1, 10am-4pm, 516-795-4628
APR 30, FLORAL PARK, Masonic Hall, Tulip & Carnation Aves., T:28, A:$1, 10am-4pm, 516-795-4628
APR 30, MIDDLETOWN, Middletown Howard Johnson's, 551 Rte. 211 E., T:25, A:Free, 10am-8pm, 914-361-5380
APR 30-MAY 1, STATEN ISLAND, Staten Island Armory, 321 Manor Rd., T:90, A:$2, 10am-5pm, 718-967-7171
MAY 1, HICKSVILLE, Hicksville Jewish Ctr., Jerusalem Ave. & Maglie Dr., T:32, A:$1, 10am-4pm, 516-799-6412
MAY 1, KINGS PARK, Veterans of Foreign Wars Hall, Indian Head Rd., T:22, A:$0.50, 10am-4pm, 516-243-1686
MAY 1, SARATOGA SPRINGS, St. Clement's School Gym, 231 Lake Ave., T:30, A:$1, 1-5pm, 518-584-1429
MAY 1, STONY BROOK, Holiday Inn Express, 3131 Nesconset Hwy. (Rte. 347; Exit 62N off Long Island Expressway), T:20, A:$1, 10am-4pm, 516-689-8138
MAY 7, BROOKLYN, St. Athanasius Auditorium, 6102 Bay Parkway, T:35, A:Free, 10am-4pm, 718-421-4919
MAY 13, MIDDLETOWN, Middletown Howard Johnson's, 551 Rte. 211 E., T:25, A:Free, 6-10pm, 914-361-5380
MAY 14, ASTORIA, Knights of Columbus Hall, 42-10 31st Ave. (43rd St.), A:, 10am-5pm, 516-796-8338
MAY 14, BROOKLYN, Pratt Area Cards & Comics Show, St. Luke's Parish Hall, 259 Washington Ave. (between Dekalb & Willoughby), T:15, A:Free, 10am-5pm, 718-783-6837
MAY 14, FLORAL PARK, St. Hedwig's Parish Hall, 309 Jericho Turnpike, T:40, A:$1, 9:30am-4pm, 516-248-4235
MAY 14, HAUPPAGE, Marriott Wind Watch Hotel, 1717 Motor Parkway, T:40, A:$1, 10am-4pm, 516-689-8138
MAY 15, BAY SHORE, Masonic Temple, 2 Union Blvd., T:30, A:Free, 10am-4pm, 516-242-2266
MAY 15, ROCKVILLE CENTRE, Holiday Inn, 173 Sunrise Hwy., A:Free, 10am-5pm, 516-763-1133
MAY 15, WILLISTON PARK, American Legion Hall Post #144, lower level, A:$1, 10am-4pm, 516-289-7398

NORTH CAROLINA

APR 2, DURHAM, Holiday Inn West, 3460 Hillsborough Rd., T:36, A:$1.50, 9am-4pm, 604-231-1969
APR 9, BURLINGTON, Ramada Inn, 2703 Ramada Rd. (Exit 143 off I-85), T:38, A:$1.50, 9am-4pm, 604-231-1969
APR 16, RALEIGH, Days Inn North, 2805 Highwoods Blvd. (Exit 11 off I-440), T:30, A:$1.50, 9am-4pm, 604-231-1969
APR 17, FAYETTEVILLE, Howard Johnson Plaza Hotel, Cedar Creek Rd. (Exit 49 off I-95), T:37, A:$1.50, 9am-4pm, 604-231-1969
APR 23, GREENSBORO, Howard Johnson Plaza Hotel, 415 Swing Rd. (Exit 213 off I-40), T:40, A:$1.50, 9am-4pm, 604-231-1969
APR 24, GREENVILLE, Hilton Inn, 203 SW Greenvile Blvd. (264 bypass), T:35, A:$1.50, 9am-4pm, 604-231-1969

OHIO

APR 7, MENTOR, Comic Book, Non-Sports Cards, Sportscards & Racing Collectibles Show, Travelodge, 7701 Reynolds Rd. (Rtes. 2 & 306), T:40, A:$1, 6-10pm, 216-255-2606
APR 10, COLUMBUS, Sportscard, NASCAR & Comic Book Show, 3660 S. High St., T:100, A:$0.50, 10am-5pm, 614-236-2786
APR 10, MANSFIELD, Mid-Ohio Mini-Con, North Comfort Inn, Trimble Rd. & Rte. 30, T:30, A:$1.50, 10am-4pm, 419-526-0438
APR 17, HUDSON, North Coast Comic Con, Hudson Holiday Inn, Rte. 8 (Exit 12 off Turnpike), T:70, A:$5, 10am-6pm, 419-526-0438
APR 20, AKRON, Comic Books, Non-Sports Cards, Sportscards & Racing Collectibles Show, Akron Fairlawn Holiday Inn, T:30, A:$1, 6-10pm, 216-255-2606
APR 23, CINCINNATI, Holiday Inn, I-275 & US 42, T:35, A:$3, 10am-4pm, 301-292-4587
APR 24, DAYTON, Dayton Mall Days Inn (Exit 44 off I-75), T:40, A:$3, 10am-4pm, 301-292-4587
MAY 1, COLUMBUS, Holiday Inn E., Hamilton Rd. (Exit 107 off I-70), T:44, A:$3, 10am-4pm, 301-292-4587
MAY 1, CINCINNATI, Cincinnati Comic Book Sow, Howard Johnson (Exit 15 off I-75), T:40, A:$2, 10am-4pm, 800-859-1594
MAY 5, MENTOR, Comic Book, Non-Sports Cards, Sportscards & Racing Collectibles Show, Travelodge, 7701 Reynolds Rd. (Rtes. 2 & 306), T:40, A:$1, 6-10pm, 216-255-2606
MAY 8, COLUMBUS, Sportscard, NASCAR & Comic Book Show, 3660 S. High St., T:100, A:$0.50, 10am-5pm, 614-236-2786
MAY 11, AKRON, Comic Books, Non-Sports Cards, Sportscards & Racing Collectibles Show, Akron Fairlawn Holiday Inn, T:30, A:$1, 6-10pm, 216-255-2606

OKLAHOMA

APR 9, MUSKOGEE, Civic Ctr., 415 Okmulgee Ave., T:25, A:Free, 9am-5pm, 918-687-7135
APR 22-24, TULSA, Eastland Mall, T:50, A:Free, Fri-Sat:10am-9pm, Sun:11am-6pm, 316-421-8822
APR 29-MAY 1, OKLAHOMA CITY, Quail Springs Mall, T:50, A:Free, Fri-Sat:10am-9pm, Sun:11am-6pm, 316-421-8822

OREGON

APR 17, SPRINGFIELD, 1461 Mohawk Blvd., T:70, A:$1, 10am-4pm, 503-726-4181

PENNSYLVANIA

APR 9, ERIE, Avalon Hotel, 16 W. 10th St. (Exit 7 off I-90), A:$2, 10am-4pm, 215-966-0199
APR 9-10, PHILADELPHIA, Philadelphia Nat'l Guard Armory, Roosevelt Blvd. (US 1) & Southampton Rd., T:165, A:Free, 10am-5pm, 215-579-0731
APR 10, ALTOONA, Ramada Inn, Rte. 220, A:$1, 10am-4pm, 215-966-0199
APR 17, ALTOONA, Ramada Hotel, T:45, A:Free, 10am-4pm, 814-946-9088
APR 17, DELAWARE WATER GAP, Ramada Inn, Rte. 611 S. (Exit 53 off I-80), T:40, A:Free, 10am-4pm, 908-813-1117
APR 17, PHILADELPHIA, Best Western Hotel, 11580 Roosevelt Blvd., A:$1, 10am-4pm, 215-968-8577
APR 24, ALLENTOWN, Holiday Inn W., I-78 & Rte. 100, A:$2, 10am-4pm, 215-966-0199
APR 29-MAY 1, GREENSBURG, Green Gate Spring Comic Book & Card Show, Green Gate Mall, US 30 E., T:50, A:Free, Fri-Sat:10am-9pm, Sun:noon-5pm, 412-592-5038
APR 29-MAY 1, MONROEVILLE, Pittsburgh Comicon, Radisson ExpoMart, 101 Mull Blvd., T:200, A:$6, Fri:noon-9pm, Sat:10am-6pm, Sun:10am-5pm, 814-467-4116
APR 30, MONROEVILLE, Pittsburgh Expo Mart, west wing (Exit 5 off Pennsylvania Turnpike), T:490, A:$4, 10am-4pm, 412-539-8821
APR 30, WILLIAMSPORT, Days Inn, (3rd St. exit off Rte. 220), A:$1, 10am-4pm, 215-966-0199
MAY 1, ALTOONA, Howard Johnson's, Jefferson Davis Hwy. (Rte. 1), T:25, A:$3, 10am-4pm, 301-292-4587
MAY 15, PHILADELPHIA, Best Western Hotel, 11580 Roosevelt Blvd., A:$1, 10am-4pm, 215-968-8577

RHODE ISLAND

APR 17, WARWICK, Warwick Collectibles Show, 20 Jefferson Blvd. (Exit 15 off I-94), T:58, A:$1, 10am-4pm, 401-944-8334
APR 21, WOONSOCKET, Sports Card & Comic Book Show, Elks Hall, 380 Social St., A:$1, 6-10pm, 401-765-0934

TENNESSEE

APR 9, CHATTANOOGA, Card, Comic & Racing Show, Days Inn, A:$1.50, 9am-4pm, 615-962-2354
APR 16, MEMPHIS, Airport Inn, 2240 Democrat Rd., T:35, A:$2, 9am-5pm, 501-794-3394
APR 16, MURFREESBORO, Holiday Inn, 2227 Old Fort Parkway, T:35, A:$1, 9am-5pm, 615-780-3755
APR 17, NASHVILLE, 1994 Blowout Cards, Comics & Toys Show, Airport Ramada Inn, I-40 & Briley Parkway, T:50, A:$1.50, 9am-4pm, 615-952-4168
APR 30, FRANKLIN, Holiday Inn Express (Exit 65 off Hwy. 96), T:25, A:$1, 9am-5pm, 615-780-3755
MAY 7, CHATTANOOGA, Card, Comic & Racing Show, Days Inn, A:$1.50, 9am-4pm, 615-962-2354
MAY 15, NASHVILLE, 1994 Blowout Cards, Comics & Toys Show, Airport Ramada Inn, I-40 & Briley Parkway, T:50, A:$1.50, 9am-4pm, 615-952-4168

TEXAS

APR 2, HOUSTON, Holiday Inn SW, 1160 SW Freeway & Beltway 8, T:35, A:$2, 10am-5pm, 713-293-8676
APR 2, SAN ANTONIO, Embassy Suites Hotel (I-10 & Callaghan), T:40, A:$1, 10am-5pm, 713-293-8676
APR 2, SAN ANTONIO, Taft High School, 11600 FM 471 W., T:75, A:$1, 9am-6pm, 210-688-9010
APR 8, ARLINGTON, Six Flags Mall, T:40, A:Free, Fri-Sat:10am-9pm, Sun:11am-5:30pm, 316-421-8822
APR 9-10, HOUSTON, Marriott North at Greenspoint, 255 N. Sam Houston Pkway. E., T:50, A:$2, 10am-5pm, 713-293-8676
APR 10, AUSTIN, Double Tree Hotel, 6505 IH-35 N., T:50, A:$1.50, 10am-5pm, 713-293-8676
APR 10, SAN ANTONIO, Wyndham Hotel, I-10 & Wurzbach Rd., T:40, A:$1, 10am-5pm, 210-431-0737
APR 15-17, FT. WORTH, Ridgemar Mall, T:40, A:Free, Fri-Sat:10am-9pm, Sun:11am-5:30pm, 316-421-8822
APR 16, HOUSTON, Hilton Hotel, 6780 Southwest Freeway, T:40, A:$2, 9am-4pm, 713-449-8511
APR 16-17, SAN ANGELO, San Angelo Convention Ctr., 500 Rio Concho Dr., T:40, A:$1, Sat:10am-6pm, Sun:10am-4pm, 915-942-8388
APR 17, SAN ANTONIO, Holiday Inn NW, 3233 NW Loop 410 & I-10, T:45, A:$1, 10am-5pm, 713-589-9600
APR 24, AUSTIN, Embassy Suites Hotel (5901 N. I-35), T:50, A:$1.50, 10am-5pm, 713-293-8676
APR 24, SAN ANTONIO, Embassy Suites Hotel, 7750 Briaridge (I-10 W. & 410 W., behind Malibu Fun Ctr.), T:40, A:$1, 10am-5pm, 713-449-8511
APR 30-MAY 1, HOUSTON, Holiday Inn SW, 1160 SW Freeway & Beltway 8, T:35, A:$2, 10am-5pm, 713-293-8676
MAY 7, CLEAR LAKE, Comic Carnival '94, Nassau Bay Hilton, 3000 NASA Rd. 1, T:65, A:$3, 10:30am-5pm, 713-659-1210

VERMONT

APR 9, LYNDONVILLE, Upward Bound Comic & Card Show, Lyndon State College, T:40, A:$1, 10am-3pm, 802-626-9371

VIRGINIA

APR 10, RICHMOND, Holiday Inn (Fanny's), 6531 W. Broad St., T:30, A:$3, 10am-4pm, 301-292-4587
APR 10, TYSONS CORNER, Ramada Hotel, 7801 Leesburg Pike, T:80, A:$2, 10am-4pm, 703-503-5834
APR 10, ALEXANDRIA, Quality Inn, 6461 Edsall Rd. (Exit 2A off I-395), T:33, A:$1.50, 9am-4pm, 604-231-1969
APR 15-17, NEWPORT NEWS, Patrick Henry Mall, Jefferson Ave., T:60, A:Free, Fri-Sat:10am-9pm, Sun:noon-5:30pm, 804-557-0669
APR 17, TYSONS CORNER, Ramada Inn, 7801 Leesburg Pike, T:50, A:$2, 10am-4pm, 301-870-5620
APR 24, ALEXANDRIA, Howard Johnsons, 5821 Richmond Hwy., T:50, A:Free, 10am-4pm, 301-870-5620

WEST VIRGINIA

APR 10, PARKERSBURG, Parkersburg-Marietta Comic Book Convention, Holiday Inn, Rte. 50 (Exit 16 off I-77), T:40, A:$2, 10am-4pm, 216-499-6056
APR 17, FAIRMONT, Holiday Inn, 930 E. Grafton Rd. (Exit 137 off I-79), T:24, A:$2, 10am-4pm, 216-499-6056 ☆

E.G.O.*

God Bless the King

by Todd McFarlane

Last month I promised I'd bring a lot more fun to this column. Unfortunately, you'll have to indulge me on a subject that I'm sure most of you have heard or read about: the untimely passing of Jack "The King" Kirby. He had a major influence on thousands of professionals in the business, and I thought I'd reminisce about how Jack touched my life and what he meant to me and my career.

The first comic convention I ever went to was the 1980 San Diego Con. At the time, I was about 20 years old and I was carrying samples of my art in an attempt to "break in" by hounding different companies. Of course, I knew about Jack Kirby, but I only knew his work, not the man himself. I was caught by surprise when I saw an elderly man standing in the corner, surrounded by 20 kids asking him questions and asking for autographs.

I decided to see what the big deal was all about. I was taken aback by the man's patience and kindness in answering everyone's questions, no matter how silly they might have sounded. After it was over, I asked someone, "Who is that man standing over there spending all that time with the kids?" The person was amazed that I didn't know who he was. He said, "That's Jack Kirby, the guy who created comic books."

Jack Kirby reminded me at that moment of a grandfather looking at his grandchildren, trying to have a few laughs and impart words of wisdom. He made an impression on me right away, and I said to myself that if I ever got to the other side of the table, I would try to pattern my life after the way he treated those kids.

In terms of my drawing ability, I've often said that Jack Kirby was a major influence—not in terms of the way I draw but in the way that his comics evoked a sense of power with their cool machinery and cool monsters. They always cranked your imagination up a couple of levels, and I've tried to bring that to my work.

I believe that Jack Kirby created more characters than anyone else who's ever existed. The system is not set up for anyone to duplicate Jack's contribution. On a creative level, no one will ever match him. On a business level, he had no guidance over the characters he conceived for the major publishers.

One of the things that has driven me since my start in comics was my knowledge that Jack moved from company to company later on in his career. My attitude has always been that if Jack Kirby could get the short end of the stick, then anyone could. Jack was a glowing example of a man with an amazing work ethic who hoped to change a system in which one person could create a whole line of comic books and have no power to guide it.

Even when he got sick towards the end, he always had time for the youth of comics. He wasn't a bitter old man who hung around saying, "I got shafted." He just accepted it and moved on. It was those kinds of things that Jack did upon which we should take a moment to pause and reflect.

My last contact with Jack took place shortly before his death, when I inked a cover of *Phantom Force* #3 over Jack's pencils. A few weeks after I sent him the page, I received a message from him on my answering machine telling me how much he liked it and thanking me for doing the cover for him.

I found it rather amusing at the time because Jack Kirby didn't need to thank anybody. Quite the opposite: we owe our existence, our grit, our determination, and our imagination to Jack Kirby. The fact that he would take the time to thank me made me want to thank *him* just for giving me the chance to work with him.

Just two days before his death, I received the inked *Phantom Force* cover in the mail. At the top of the page was an inscription that read: "To Todd—Looks great. Thank you very much. Jack Kirby." As another way of thanking me, he also included a Captain America page, inked by Barry Windsor-Smith, that he had done for a Marvel Treasury Edition. Since I don't work on the weekends, I never got the chance to thank him for everything he did and I guess I never will.

The passing of Jack reinforces, for me, the fact that the fight must go on. There's still a way to maintain dignity, but we must fight the system that allows creators to conceive numerous characters which make huge amounts of money and yet deprives them of any control over their creations. It's up to me and others to fight the good fight and break down the system that gave Jack the short end of the stick.

I'd just like to say this: Jack, if you're looking down at us with a smile, know that every one of our characters in some way have something to do with you, and know that I and others will continue to fight the good fight. God bless you. ☆

Any industry professional who wishes to respond to the opinions stated here should write to:
E.G.O., 151 Wells Ave., Congers, NY 10920-2064.

*EVERYONE'S GOT OPINIONS

The opinions expressed in this column are not those of *Wizard: The Guide to Comics*, its editorial staff, or Image Comics.

WIZARD BULLPEN

You're holding in your hands the first *Wizard: The Guide to Comics* ever completely produced at the new Wizard Press offices, located in scenic Congers, N.Y. Now that we have six times the space of our old office building, Wizard Press is bound to grow like fuzz on a Chia Pet. Aside from all the other pluses here at the new HQ (big lunchroom, neat spiral staircase, tattoo parlor), the coolest things are the hand truck races in the warehouse. What fun.

During a recent Wizard Press outing at Pizza Hut, *Wizard* Editor Pat McCallum and *Sportslook* Design Assistant Steve Blackwell began a good-natured war of words as to who could kick whose butt in the *Street Fighter II: Turbo* video game. It quickly became a challenge. At a Wizard Press get-together, McCallum thoroughly trounced Blackwell, only to be defeated by Wizard Press Production Manager Doug Goldstein. That victory was surrounded by controversy, however, since *Sportslook* Art Director Brad Fountain accidentally hit the remote during the bout, turning the TV off at a crucial moment. A rematch, this time with more combatants, is in the works; full details to follow.

We now have a mammoth warehouse at the new Wizard HQ (we ain't kiddin', you could park a Death Star in there!), so a basketball hoop is in the works. Now, instead of wingin' POGs at other staff members to relieve stress, the Wizard crew can loosen up a little with some one-on-one. (We gotta remember to bring some Right Guard, though. Whew!)

WIZARD TOP TEN

Top 10 DC character revamps after the "Green Lantern Goes Nuts" storyline

10. Wonder Woman dies, but it turns out she was really Jean Grey, and was never really Wonder Woman.
9. Robin reveals he's really k.d. lang.
8. Sandman loses his adamantium skeleton.
7. Mr. Freeze beats the crap out of Tonya Harding.
6. The Atom quits the superhero biz, and becomes the world's leading proctologist.
5. Swamp Thing dies, but instead of coming back as four different guys, like Superman, he comes back as four different food groups.
4. Oliver Queen lives up to his name.
3. Something happens in *Doom Patrol.*
2. Azrael attends a Leo Buscaglia "I'm OK, you're OK" seminar.
1. Elongated Man becomes a pretty darn popular male prostitute.

UP CLOSE...

Gareb Shamus
Publisher, Wizard Press

Last good movie you saw?
Ace Ventura, Pet Detective. Silly, but funny.
Last good book you read?
Howard Stern: Private Parts.
Favorite TV show?
Melrose Place.
Favorite musical group?
Pearl Jam.
Who would play you in a movie about yourself?
The actor who plays Miles on *Murphy Brown*—Grant Shaud.
Favorite comic right now?
Hmm...I couldn't pin it down to just one.
Favorite comic of all time?
Frank Miller's *Batman: The Dark Knight Returns.*
What are/were your nicknames?
The Big Cheese, Bubba.
What superpower would you want, and why?
Madrox the Multiple Man's. That would free up a lot of my time, and I'd probably get a lot more sleep.

ILLUSTRATION BY BRIAN CUNNINGHAM

❑ **THE DARK BOOK** The premiere of the Wizard Collectors Library Series is covered by a bloodcurdling painted Carnage portrait by Nelson, complete with an authentic *Wizard* hologram! This 128-page tome is the complete guide to comic book villains, from the evildoers of today's comics to their Golden and Silver Age predecessors. This is one book no comics fan can do without. **$3.95**

❑ **COLLECTOR'S SPORTSLOOK #6** This issue, which sports a jammin' Frank Thomas cover, asks, "Has baseball replaced baseball as the national pastime?" Plus, a look at who oughta be in the Baseball Hall of Fame, a spotlight on the sports art industry, an angry interview with Hank Aaron, and more neat stuff than you can shake a cup at. **$3.95**

❑ **ER #8** *ER* #8, which boasts a nifty Rob Liefeld and Badrock photo cover, goes behind the scenes at Extreme Studios to see what's cookin'. This issue also features a look at Malibu's projects for '94, an in-depth interview with Fleer's Bill Jemas, an IADD overview, a guest editorial by Valiant's Marty Stever, regular monthly columns by John Byrne and Beau Smith, and more of what makes *ER* the inside industry mag. **$2.95**

WIZARD: THE GUIDE TO COMICS VOLUME ONE, THIRTY-THREE (33), MAY 1994.
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WIZARD™ 34

THE GUIDE TO COMICS

ON SALE IN MAY!

IN THIS ISSUE:

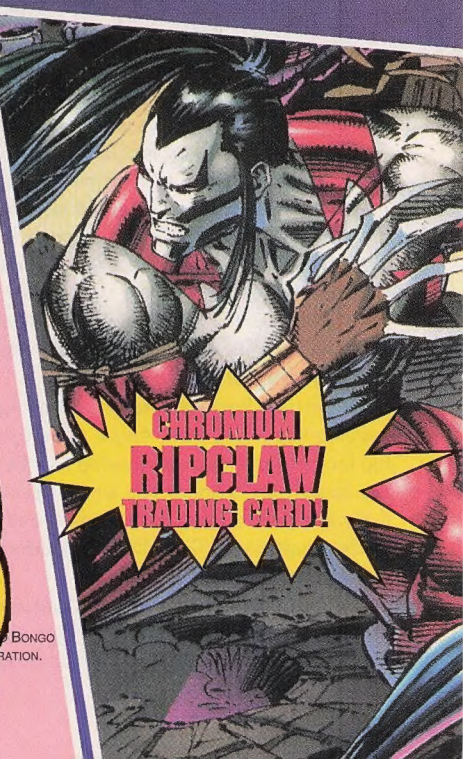
- The lovely ladies of Marvel's X-Men grace the thirty-fourth edition of *Wizard*, which features over 200 pages of the most in-depth news and reviews in the comic book industry today, as well as the most comprehensive and up-to-date comic book and superhero trading card price guides.
Also, lurking behind the scalding Jim Balent X-Women gatefold:

- Sabretooth Sweepstakes! Win an entire set of the all Sabretooth appearances, including the mega-buck *Iron Fist* #41!

- Wizard Bowling Odyssey! Four lucky fans will have the chance to take on Joe Quesada, Jimmy Palmiotti, Nelson and a fourth mystery combatant in a bowling showdown in scenic New Jersey!

- Create a Superhero or Villain! Turn Homer from the Simpsons into a loathsome villain or a daring hero, and win awesome prizes from Bongo Comics!

- **Extra!** Every issue of *Wizard* #34 comes polybagged with a chromium Ripclaw trading card and an enormous Ultraverse poster, as well as contests to win limited edition trading card sets, superhero toys, model kits, T-shirts, baseball caps, and more!



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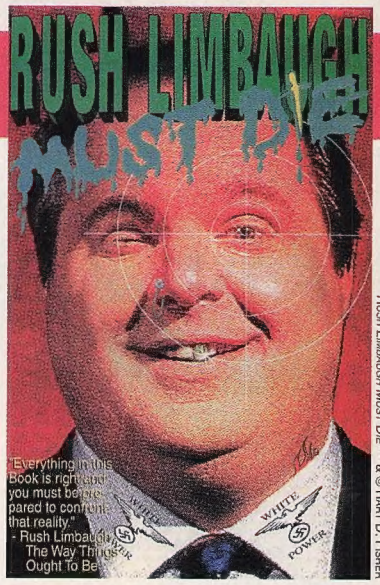
WIZARD Profile

Here's looking at...HART D. FISHER



RUSH LIMBAUGH MUST DIE™ & © HART D. FISHER

"As far as publishers go, Hart Fisher is like a slap in the face." So says Fisher's Boneyard Press media kit, and nothing was ever truer.

A fan of comics since age five, the 24-year-old Fisher founded Boneyard Press in January of 1991 as "an experiment in self-publishing." Boneyard's first title, the three-issue *Dark Angel* mini-series, written and drawn by Fisher himself, hit stores in May of that year and sold its entire print run of 2,500 copies.

PHOTO BY: J. SCHUYLER

Fisher, a graduate of the University of Illinois, hit the "big time" when he published the controversial *Jeffrey Dahmer: An Unauthorized Biography of a Serial Killer* in April 1992. The book attracted attention from the media and eight relatives of Jeffrey Dahmer's victims, who sued him for, in Fisher's words, "all profits from the book, legal costs, emotional duress, and to have the book banned from stores." In November '92, Fisher appeared in court without a lawyer and paid the victims' families $1,300. A similar lawsuit went to trial in February; a decision was pending at press time.

Fisher, who holds a black belt in tae kwan do, is certainly no stranger to trouble. Last summer, he published *Kill Image*, in which an independent publisher loses his mind and murders three founders of Image Comics. "People love it," he says of the book. "It came out at a perfect time because there was a backlash against Image...people were really pissed off at those guys." A sequel to *Kill Image* is due out this summer, but Fisher has already followed up on it with *Kill Marvel*, which he says is "not as popular" as the Image slam.

A two-issue Boneyard Press/London Night Studios crossover teaming Razor and Dark Angel, to be written by Fisher, is on tap for this May. He's also moving into the movie industry: *The Garbage Man*, a horror film which Fisher produced, is tentatively due out on video this October, and he is working on a movie adaptation of *Dark Angel*, scheduled to begin filming this October for a 1995 release.

But don't expect him to leave comics for the silver screen. "I'll never leave comics," he says. "I love 'em. I love writing them. I love raising hell and kicking the dirt around a bit."

First comic book read...
It was probably *Archie* or *Little Devil*.

Favorite comic of all time...
As a kid, my favorite was the Doug Moench/Paul Gulacy issues of *Master of Kung Fu*; as an adult, Frank Miller's *The Dark Knight Returns*, both because of the synthesis between the art and writing.

Favorite work of your own...
As a writer, *Bill the Bull: Blowtorch Kiss*. As an artist, a story that's coming out in an upcoming *Nightcry* called "One Minute, One Hour, One Day, Suicide By Natural Causes."

Comics you currently read...
Sandman Mystery Theatre, *Hellblazer*, *Crying Freeman*, *Sanctuary*, and whatever Frank Miller's currently doing.

Favorite comic book character...
Shang-Chi, the Master of Kung Fu, because you can achieve that. You can't be bitten by a radioactive spider.

Person you'd most like to meet...
Clint Eastwood, because he takes chances with the roles he chooses.

Superpower you'd most like to have...
Telepathy, because it'd be a good way to get where I want to be in life.

Favorite munchie at 2 a.m....
Popcorn with lots of butter and salt.

Favorite toy as a kid and as an adult...
As a kid, it was the Micronauts. As an adult, a nice, well-rounded woman.

Things you collect...
I collect comics. I've got about 7,000 books.

Favorite pastime or hobby...
I'd have to say tae kwan do. I plan on studying kung fu later in life.

Favorite television show...
The Simpsons, because it's got a lot of bite and it's clever.

Last good movie you saw...
Short Cuts.

Person you'd most like to work with...
I'd love to work with an Andrew Vachss or Eugene Izzi adaptation. Or with Frank Miller, Geof Darrow, or John Totleben.

Why do you read *Wizard*?
To keep up with what's happening in the industry. ☆

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SUPER™

THIS SUMMER

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